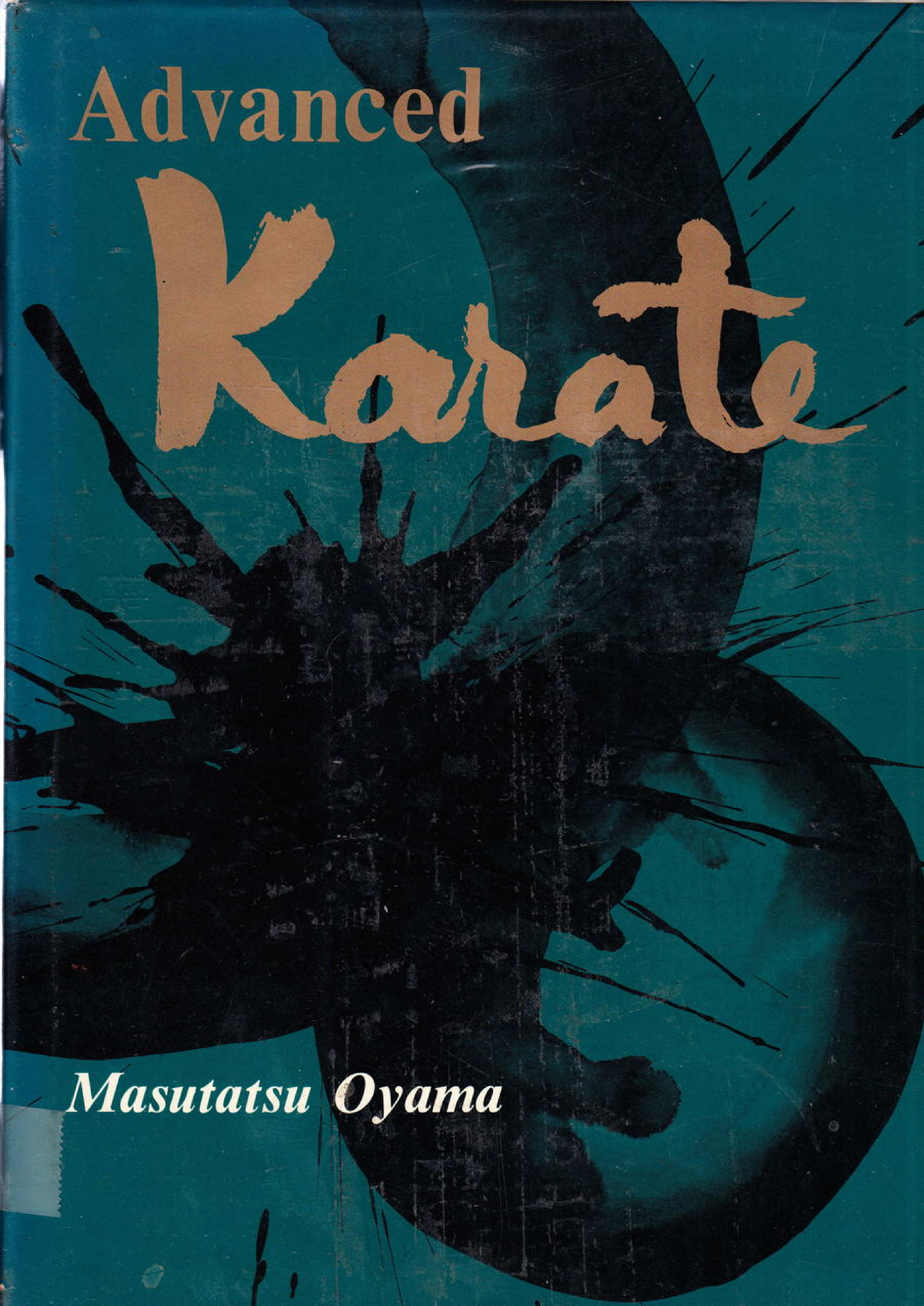

Advanced Karate

Masutatsu Oyama

OYAMA

Advanced karate.

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In the past ten years, the fame and popularity of karate have increased and prospered with tremendous speed. But this happy picture has a less pleasing aspect: behind the constant growth are some uncertainties about the future of this important martial art. Karate, evolved through long history as one of the most outstanding of the martial disciplines, can play an important role in the spiritual life of each individual and in the building of a better society. Unfortunately, however, the recent flood of new karate books and the burgeoning everywhere of karate training halls are not totally free of an unwholesome side. Many of these works and, sadly, a number of instructors, overlooking karate's true significance, teach and themselves learn techniques in no more than a superficial manner. Naturally such an approach has no practical value. Furthermore, techniques learned on the basis of superficiality are useless, no matter how many a person masters.

In this book, which is a challenge to all those who would cheapen karate, Masutatsu Oyama has applied his thirty years of experience and his profound knowledge to outstanding advanced techniques evolved and transmitted through the long annals of Chinese *kempo*. Based on the important theory of the point and the circle, Oyama karate always stands a man in good stead in actual combat conditions.

All of the techniques introduced in this book are valuable in combat and self-defense, and none of them has ever been presented in print before. The photographs and explanatory texts make even complicated moves easy to follow. Of course, this work is primarily intended for experienced karate men and instructors, but anyone with a certain amount of experience will find it of value.

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ABOUT THE AUTHOR

Masutatsu Oyama, born in Korea in 1923, began studying Korean *kempo* at the age of nine. After graduating from middle school in Seoul, he came to Japan to study at an aviation school in 1938. Although he first undertook to master Kodokan judo, he later switched to karate, in which he made such amazing progress that at seventeen he was second *dan* and at twenty-two forth *dan*. While enrolled at the Takushoku University, he was drafted into the military.

In 1947, immediately after World War II, Oyama won the All-Japan Karate Championship and, after resolving to devote his body and soul to karate, retired to the mountains where, living alone, he practiced the strictest psychological and physical discipline. After he returned to the ordinary world, he began a career of teaching the true karate to people everywhere. During his first trip to the United States, in 1952, in hundreds of exhibitions he proved to thousands of people how astonishing the power of karate is. In those days, his amazing ability to rip the horns from living bulls caused a tremendous sensation, but gradually, as his fame spread, his true aim of teaching the essential spirit of the martial arts came to the foreground as his students and followers began to establish Oyama-karate training halls all over the globe. Oyama himself, in his frequent trips around the world to research the military techniques of other nations, has expanded the bonds of karate to the extent that today over ten thousand students in five hundred Oyama karate training halls in over forty nations are carrying on his work.

In reply to the pressing demands of countless karate students and fans, in 1958, he published his first book, the record-breaking *What Is Karate?*, and followed it, in 1965, with another best seller, *This Is Karate*. In October of 1969, he organized the first All-Japan open karate tournament, which, held in Tokyo, captured the attention of karate men from many lands.

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preface

As I look back now to the conditions prevailing when I first trod American soil, in 1952, the whole subsequent course of events seems almost impossible. In those days, karate was all but unknown in the United States, and when, beginning at the Chicago stadium and touring thirty-three of the states, I gave exhibitions of formal excercises, I was invariably greeted with remarks such as, "What kind of dance is this?", but later in each program, the tameshiwari *techniques were always enough to set the spectators' eyes popping.*

In the year following my first trip to the United States, I toured Europe and Southeast Asia, where from time to time I met responses similar to the American one; but today karate has grown to such surprising extents that it surpasses even judo in popularity. In the shadow of that great popularity, however, lurk a number of frauds. In my numerous trips abroad, I have encountered them in many places. I cannot say for sure what is at fault. Perhaps truly outstanding personnel are lacking in the karate world. Perhaps karate rules and leadership have not yet been sufficiently unified.

As you know, karate employs none of the gripping or throwing techniques common in both judo and aikido, consequently it is both wholesome and safe for children or women. On the other hand, whereas with some of the martial arts, adequate self-defense is still impossible after three years of training, with karate a year or a year and one-half of diligent practice enables anyone to take very good care of himself in emergencies. This speed in progress is one of the primary appeals of karate.

However, there are limits to speed; karate cannot be mastered in a day, and it is on this point that many of the false karate teachers, largely in the United States but in other areas as well, are leading innocent people astray. For instance, when I visited Puerto Rico, not too long ago, I read a sign in my hotel lobby to the effect that someone was offering a fast course in karate. Interested in investigating the matter, I proceeded to the pool, from which I heard the sounds of a loudspeaker. There a handsome young man was busily showing a large number of people a group of movements supposed to be karate but, in fact, resembling nothing so much as poolside dancing. His blocks and thrusts were all wrong, and he did not even know how to wear his practice suit properly, though he sported a black belt. One of my pupils quickly set him straight.

Unfortunately, cheapening of karate values is not confined to Puerto Rico. In practically every part of the world, so-called karate *instructors who can do nothing satisfactorily themselves and who often do not even train are marching boldly about. The situation is worst in the United States, where too many of the numerous karate association presidents and chairmen do not know what they are doing and consequently desecrate true karate.*

In the Orient, karate is considered a gentleman's martial art. Probably I do not need to tell you what a gentleman is, but for the sake of my own argument I will describe him briefly as a man with a firm spirit who obeys the dictates of justice and acts intelligently. How many karate men of that kind are there today? Lamentably, the majority seem concerned only with personal profit and material gains. Money can buy things, but it cannot purchase the true gentleman's spirit. Oriental morality as represented in both Confucianism and the martial arts is the only way to build that kind of spiritual strength. Karate, as well as all of the other martial arts, must follow the moral way.

I am very happy to be able to present a part of my views on karate in this third volume, which, if the preceding two can be compared to elementary and middle school texts, represents a high-school and college course in this martial art. I began the book three years ago, and at last, to my great joy and to the satisfaction—I trust—of my many overseas friends, fans, and students, it is at last complete.

In the eleven years since I first published What Is Karate?, *many other books, some good some bad, have appeared on the subject. In the third century B.C., the first emperor of China, burned many books, and book burnings are not unknown in our own time. Whether such repressive measures are good or bad is not for me to say, but I do feel that sometimes they are necessary to prevent the spread of evil. Though the literature scholar may object that no book is either evil or good and that all can teach something, this is not true for the follower of the martial arts. For him, a clear distinction must exist between good and evil, and he must cling to the former while shunning the latter. This is true of books as well as of other parts of life.*

Though I may seem to be denigrating the efforts of the many other karate authors, I feel that in Advanced Karate, *I have gone farther than anyone before me. Though at fifty, I am perhaps not as strong as I once was, I am nevertheless firmly resolved to devote my whole spirit and body to further karate study and research. In this book I offer some of my experiences in the firm belief that they will be of value.*

October 1969

Mas. Oyama

Masutatsu Oyama

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PART 1

BACKGROUND

1. history

CHAPTER

1 history

1. Combat techniques of the ancient West

Egypt

The oldest known records concerning combat techniques, hieroglyphic scrolls from Egyptian tombs, dating as far back as 4000 B.C., describe military training fights similar to modern boxing and even prescribing the use of a kind of leather glove that covered the hand and the arm to the elbow. Artifacts dating from about 3000 B.C. reveal the boxing and wrestling practiced then in the Sumerian kingdom of Mesopotamia, and murals from the Beni-Hassan Tomb, in Egypt, dated about 2300 B.C., show the more refined boxing, which was later to cross the Mediterranean to Greece.

Ancient Greece

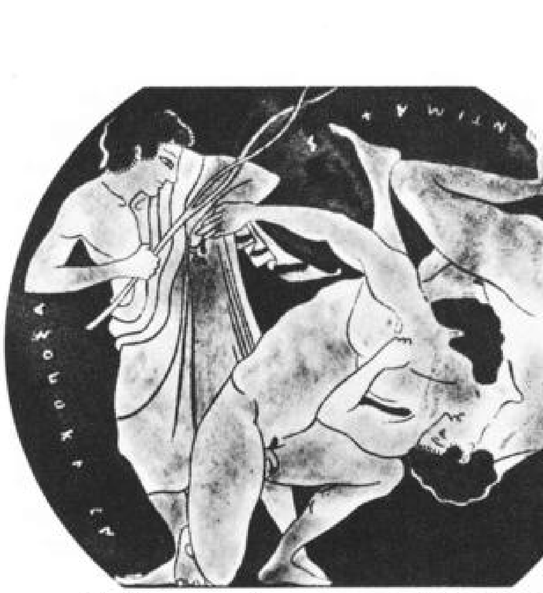
Both boxing and wrestling were popular in Crete at about 2000 B.C., when the Cretans built a temple to the goddess Hera, in Olympia, and there held games which, though important as military training, also had definite magical overtones. Boxing and wrestling, naturally, were two of the events held at these games.

The Olympian Games

The Ionians, who invaded Greece in 2000 B.C., and the Achaeans, who first arrived in 1800 B.C., followed the customs of their predecessors in Greece and held games to their God, Zeus, though on a day different from that of the games devoted to Hera. In 1580 B.C., the two events were combined in the first Olympian meet.

Although the Dorian invasions of the twelfth century B.C. interrupted the games, they were revived again in 776 (according to some 884) B.C., and wrestling was included in the eighteenth games (700 B.C.) and boxing in the twenty-third games (688 B.C.).

The oldest information on Greek wrestling of the times is found in the twenty-third book of the Iliad, in which are described games held by Achilles at the funeral of his beloved friend Patroclus. From the poem, it is clear that the combat was violent and that many of the combatants were wounded or killed.



Training scene from an ancient Grecian vase.

Theagenes, the most noted boxer of the fifth century B.C., is said to have conquered 2,102 men by knockouts and to have killed 1,800. Milo, the greatest wrestler of the period, a large and mighty man who specialized in pinning his opponents, is said to have participated in the Olympian games five times, the Pythian games six time, the Isthmian games ten times, and the Nemean games nine times. According to Quintillius, Milo trained by lifting a calf everyday and continuing to do so until it became a full-grown cow. Another tremendous feat performed by this giant was to carry a cow around the Olympian stadium then kill it with a single blow and eat it by himself. A voracious appetite is said to have stimulated him to consume daily about eighteen pounds of meat, an equal quantity of bread, and vast amounts of wine.

So excited did Olympian wrestlers and boxers become that rules rarely meant anything to them. In fact, at the thirty-third games (648 B.C.), the pancration came into being and removed all rules. This combined boxing-wrestling event allowed the use of all parts of the body and permitted almost any kind of what would today be called dirty playing: opponents could gouge eyes, tear off ears, pull hair, bite fingers, etc. One terrifying account tells of Arhachion, who was strangled between the legs of an unknown wrestler during the pancration but managed to force his opponent to cede the match by tearing off his toe nails. Arhachion, though dead at the end of the game, was posthumously awarded the victor's chaplet. Bloodthirsty events of this kind were to reach their peak of horror in the battles to the death in the great Roman circuses.

In that all parts of the body came into active use and in the violence of its effect, the pancration resembled karate at its most powerful.

2. Ancient Indian Combat Techniques

Although no artifacts or records exist to describe combat techniques used in India before the Arian invasions of the twelfth to the tenth centuries B.C. it is possible to assume that meditation under trees, the supposed origin of Yoga, was practiced by the people of the indigenous Indus culture. Either to attempt to establish Yoga meditation as part of a combat regime or to try to limit it to a purely religious meaning would be to exceed the bounds of historical knowledge. But it is enough to say that the people of the Indus culture created Yoga, which has exerted a tremendous influence on all Oriental martial arts.

The Arians absorbed and codified Yoga in the Upanishads, in the sixth and fifth centuries B.C., the same period during which the first records of Indian combat techniques were written. Later, in the famous Lotus Sutra, combat techniques were classified into those in which one seizes or gets reverse holds on the opponents joints, those in which one strikes the opponent with the fists, and those in which one grapples with and throws the opponent. During the fifth and fourth centuries B.C., these categories gained firm standing and developed separately.

When Gautama Siddartha—the Buddha—lived on earth, the Bhramins held sway over much of India. For this religious group, every man's duty was to become an itinerant priest; consequently, combat training was of the greatest importance to these wanderers who, armed with only staffs frequently encountered wild beasts in the wildernesses or were often forced to defend themselves against villagers of different religious faiths. The difficuty of their situation was intensified by the fact that India was then divided into sixteen principalities, all warring against each other.

Gautama, himself a man of peace and love, was nonetheless a prince and as such received the military training given all people of high birth in those days. His skill was so great in a wide number of techniques that he is said never to have been defeated. In fact, before devoting himself to a life of religious meditation and teaching, he won the hand of the beautiful Princess Yasudara as a result of excelling above all other contenders in running, leaping, stone throwing, fencing, archery, and fisticuffs. Legend has it that, after becoming the Buddha, he was able to overcome all evil spirits by dazzling them with the reflection from the nimbus around his body, when in fact, this is probably a romanticized indication that he employed some of the lightening-fast movements later used in Chinese *kempo* and the baffling actions of the *ninja*, spies of long ago.

If the bare-handed combat methods that later developed in India were not a product of the Indus culture, the Arians must have introduced them. And, since the Arians devastated the civilization of the Indus, they must have possessed advanced weapons and sophisticated combat technology. Furthermore, because the games at the feast during which Prince Gautama Siddartha won his bride strongly recall similar games held in ancient Greece, it is conceivable that the Arians brought with them combat techniques of an origin common with that of Greek wrestling and boxing.

Though establishing the connection between the two is an appealing idea, proving it is difficult. Nevertheless, I assert that whether they came from the Mediterranean or from some other locality, the bare-handed techniques of India achieved their Indian nature during the period when the Arians were systematizing Yoga.

Yoga and its breathing discipline, known and practiced by many Indians, contributed much to the ancient battle techniques and later exerted a definitive influence on all the combat systems of the Orient, including karate.

In addition to Yoga breathing, Zen Buddhism was another important Indian contribution to karate development. Since Zen is a variation of Yoga, it was through the religious sect that advanced Yoga techniques and knowledge reached China at an early period.

According to popular legend, at the end of the fifth century A.D., the patriarch Bhodidharma, traveled to China in a small boat and taught combat techniques based on the Book of Divination and the Book of Changes to the priests at a temple called the Shao-lin-ssu (hereafter referred to by its better known Japanese name, the Shorin-ji). Although the facts are not clear, even if Bhodhidharma did not introduce *kempo* to China, his connection and that of Zen with Chinese *kempo* are nonetheless vital.

To evolve an idea of what Indian combat techniques of the second century B.C. were like, it is necessary to look only as far as the Buddhist statues of the kings and divine generals who act as guardians of the faith; all of them are armed and stand in postures, which, though exaggerated to modern eyes, are similar to Yoga postures. Furthermore, some of these statues display hand and arm positions not far removed from those employed in modern karate.

3. Chinese *Kempo*

The hygienic calisthenics practiced by the Chinese since about 2600 B.C. suggest that the formalization of combat techniques must have been advanced to a certain stage even in those distant times.

Interestingly, during the Chou period of Chinese history (twelfth to third centuries B.C.), the character used to write the word "fist" carried the meaning of physical power and an individual's martial strength. This would seem to suggest that bare-handed combat symbolized fighting in general. The frequency with which the character occurs further hints that pummeling with the fists was a commoner fighting method than grappling or throwing. Later comment, in the Nine Chinese Classics, also compiled in the Chou period, suggest that grappling, throwing, and wrestling holds gradually gained the ascendance.

Records from the Han period (third century B.C. to A.D. third century) describe wrestling in a form that seems familiar to modern students of combat techniques and an additional bloody fighting method in which opponents attempted to crack skulls or break limbs by striking with their heads, covered with leather. Without doubt during the Han, an age when national power and influence expanded to great extents, China taught her armed and unarmed military tactics to the peoples of such neighboring countries as Mongolia, the Southeast Asian lands, and Korea.

A famous doctor of the Han period Hua T'o, though later executed on suspicion of treason, was so skilled a surgeon that he is said to have used anesthetics. He also evolved a set of hygienic calisthenics based on the movements of five animals: tiger, bear, deer, monkey, and bird. These exercises had an important influence on the development of later *kempo*.

As I have already mentioned, in the fifth century, the patriarch Bhodhidharma traveled to China to teach. After a brief and unsuccessful period at the court of the Emperor Wu of Liang, Bhodhidharma moved to the Shorin-ji temple, where he is said to have found most of the priests in poor physical condition. To improve their skill in combat, he incorporated his own knowledge of Yoga breath discipline with indigenous Chinese *kempo* and thus founded the Shorin-ji system, which, outlasting all others, played a leading role in many aspects of Chinese development.

Wrestling, of both the grappling and striking types and, presumably, *kempo* grew to great importance in succeeding ages. By the T'ang (seventh to tenth centuries) skill in fighting was a requirement for military service, and in the Sung (tenth to thirteenth centuries) the first emperor himself was so fond of wrestling that the founding of two of the schools of *kempo*, including the Shorin-ji, were later erroneously attributed to him.

Perhaps one of the greatest of Sung contributions to the growth of *kempo* was that of Chang Sanfeng, who after studying at the Shorin-ji, retired to the mountains to perfect his own version of the fighting technique he had learned. He added a certain gentleness to Shorin-ji *kempo* and emphasized self-defense. His basic principle involves soft, elegant action in blocking attacks and sudden, sharp, powerful blows when the moment is right. He is supposed to have evolved this approach from watching a crane attacked by a snake. When forced to dodge or retreat, the bird made soft rounded movements with its wings, but when an opening presented itself, it darted its pointed beak at its enemy with speed and power. Clearly the Chang approach has much in common with theory of circle and point on which modern karate is built.

This element of resilience and softness in action proved so advantageous that it pervaded many other systems of bare-handed defense and ultimately was introduced into Japan where it took the form of jujutsu and judo, the *ju* of both of which is written with a character meaning softness.

At some time during the thirteenth century, a famous priest of the Shorin-ji, Chiao Yuan, systemized kempo techniques on the basis of the movements of five creatures. The following is a résumé of his arrangement.

1. Dragon—Assume a natural position and coordinate body and spirit. At the proper moment, act with the swift power of a dragon descending from the skies.
2. Tiger—Use the power of arms and hips in total body movement similar to that of an angry tiger leaping from the forest and racing up the mountainside.
3. Leopard—Leap nimbly like a leopard and when on the ground, clenching both fists, move with its agility.
4. Snake—Fill your body with the snake's fluidity of movement, and use it when you strike with your fists.
5. Crane—The crane's stately tempos must fill your legs. You must be almost godlike in calm and spiritual unity.

Although Chiao Yuan's contributions to *kempo*.

were great, his restriction of its teaching to Buddhist priests alone retarded its dissemination.

Finally, the close connection between Chinese *kempo* and medicine resulted in the discovery of various vital spots on the human body, the spots on which acupuncture and moxa, both Chinese cures for various ailments, were applied. These are also the target of *kempo* attacks are directed.

4. *Kempo* in lands neighboring with China

Northern and Southern *Kempo*

The same Shorin-ji *kempo* assumed slightly different aspects in the areas north and south of the Yangtze River. In the southern regions where plentiful rivers and wet rice fields necessitated a great deal of boat rowing, the peasants' arms and chests tended to develop more than the lower parts of the body. For this reason, southern *kempo* uses more rounded movement with the head and arms. In the north, on the other hand, plains and open stretches of land stimulated the growth of animal husbandry and thereby necessitated skill in the sadle and strong legs. Consequently, northern *kempo* is characterized by light, straight-line movement with the lower part of the body.

Korean *Kempo*

Although, like all the other Asian nations, influenced by the great Chinese culture, Korea developed distinctive combat techniques as early as the first century, in the kingdoms of Kokuryo and Silla. Called *taiken,* this set of movements included extensive use of powerful, close-range thrusts with the head, shoulders, hands, knees, elbows, and legs, and a most unusual technique in which the then fashionable long queue of hair was swung in such a way as to strike the opponent in his eyes or to wrap around his neck.

Another unusual feature of Korean fighting is the use of *shaku-riki,* or borrowed power; that is, the combatant makes use of strength derived from sources outside his own body: spiritual powers, medicines, and training. Followers of this regime retired to mountain fasts where they subjected their bodies to the buffeting of waterfalls and futher refined their spirit by means of breath training. In addition, they ate only the leaves, cones, and needles of the pine, medicinal herbs, and other fruits—all raw. And finally, they trained themselves by striking trees, leaping over boulders, and smashing stones.

Mongolian and Central Asian Combat Techniques

The people of Mongolia have long possessed violent throwing and kicking techniques, and during the Mongol rule in China and mid-Asia, fighting of this kind became very popular. Genghis Khan and his hordes carried it as far as Europe in their waves of conquest, and still today in Turkey and many members of the Soviet Union, Mongolian boxing survives.

South Asia

The famous foot boxing of Thailand persists today as the most vigorous of the formerly numerous combat systems developed by the peoples of southern Asia. Although the Chinese influence on Thai boxing is not totally negligible, the violent kicking moves are more likely to have been introduced from India. As I have already said, kicking is less characteristic of southern Chinese *kempo* than head, arm, and chest movements. Though its origins are enveloped in darkness, Thai boxing seems to be gaining popularity in recent years, but the addition of gloves has reduced the extreme cruelty of earlier matches.

The quick switch from a kick with one leg to another kick with the other leg is impossible with karate techniques.

Indonesia and the Philippines once had their own sets of combat techniques, but in the last decades they have lost ground in favor of karate.

The Balinese are said to have developed a martial system based on the movements of the praying mantis.

5. The Arts of Unarmed Combat

Throughout Chinese history, *kempo* has been the weapon of the unarmed, the ally of the distressed against the mighty. In the Yuan and again in the Ming dynasties, peasants revolting against oppressive governments had no recourse but the use of their bare hand against the swords and pikes of the army. So great a threat did *kempo* present the established powers, that it was outlawed, and the Shorin-ji itself was burned by the government on two occasions. In spite of adversity, however, *kempo* struggled on, and the bravery of its followers in the face of overwhelming odds was to be made strikingly manifest in the T'aiping Revolt of 1851—successful for a while but later put down by the Englishman Gordon and the army of the Manchu dynasty—and even more dramatically in 1896, during the famous Boxer Rebellion.

The Boxers, the leaders of whom were all great *kempo* warriors, first encouraged by the Manchu Empress in her eagerness to rid China of semi-colonial foreign intruders, later suffered betrayal at her hands when the German, English, Japanese, French, Russian, and American envoys to the court issued stern warnings of reprisals if the rebellious disorders continued. When the Empress withdrew her support, the Boxers inevitably fell before the cannon and riflery of the foreigners, but though seriously weakened and thereafter constantly hounded as an enemy of the state, *kempo* did not die. In fact, it found even more daring exploitation at the hands of Mao Tse Tung and his guerrilas in their war against the Kuomintang after World War II.

Okinawa-*te*

Combat techniques, called *te*, or hand, existed long ago in the Ryukyu Islands, indeed they were the only weapon allowed the people first by the despotic local lords who finally unified the country in 1470 and then by the lords of the Japanese Satsuma and Shimazu clans, from southern Kyushu, who later conquered the islands. Nevertheless, it is almost certain that these techniques differed from karate, which was probably developed in Okinawa but with the assitance of refugee Chinese *kempo* masters. In fact, all of the localities famous for their karate experts are areas where Chinese fleeing from the newly established Ming dynasty are known to have settled.

In the twenties of this century, students of Okinawan karate—originally called *Tode* to indicate its Chinese origin, *to* being the character for the T'ang dynasty and later for China in general—notably Gishin Funakoshi, Kenwa Mabuni, and Chojun Miyagi, introduced it into Japan; but it was not recognized for all of its true greatness until after World War II.

6. Japanese Combat Techniques and Karate

From the wrestling matches attributed to the divinities in Japan's oldest written records, the *Kojiki*, to the armed grappling methods developed in the middle ages, when warriors ruled the land, and later to the close-quarters fighting techniques of the unarmed commoners fighting at the sides of the mighty men who, in the late sixteenth and early seventeenth centuries, finally unified all of Japan under a single rule, the Japanese, like the other peoples of Asia, have produced their own combat methods. Sumo wrestling was almost as popular in ancient ages as it is today, but it was then a much bloodier affair. In the Edo period (1630–1896), the government, by forbidding the cruelest sumo techniques, converted the older slaughter into the sports match as it is known now.

As happened in Okinawa, refugees from China, this time fleeing from the Manchu dynasty, taught the Japanese certain new twists to unarmed combat, but the *kempo* methods they brought were those that concentrated on softness of movement. One of the most famous of the cultural transmitters was the Ming poet Ch'en Yuan-yun, who, taking refuge in a temple in Edo (Tokyo), taught basic concepts that, after incorporation of other elements and modifications, were to be established as judo by Jigoro Kano, in the twentieth century.

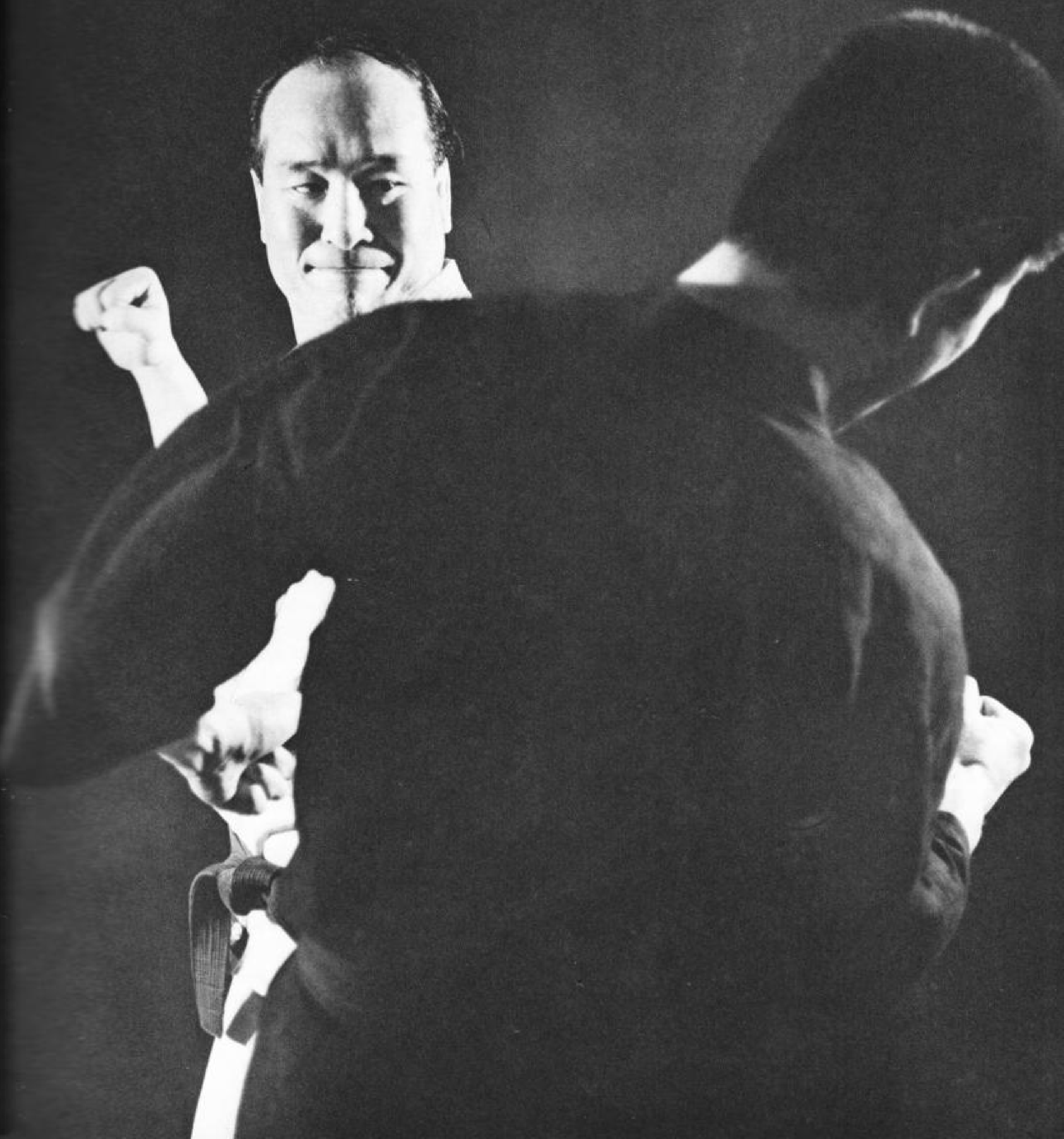
Kano himself knew much about the martial arts, and his research prompted him to exclude from his judo all of the strikes and blows that harm the body and to concentrate on grappling and throwing. As I have already commented, by the time karate was introduced into Japan, judo already had so firm a hold that this younger relative, though intimately connected through common roots in *kempo*, was shut out in the cold until World War II had ended.

* * *

I have expanded my history to include elements as far afield as the ancient Greek pancration, because I am convinced that karate today belongs to the whole world, not to the Far East alone. When I began my first series of exhibitions abroad and was greeted, in the United States with skepticism and cries of "sorcerer and fraud," I never dreamed that karate would gain the active support and popularity it enjoys now. The American F.B.I. teaches it to its men, and nations all over the world are clammering for training halls and instructors. But the karate I teach and continue to study is not merely a method of combat, it is also a profound way of thinking and believing. In each of its moves and in the action of all of its followers must be evident the sincerity of the ancient Indians seated in meditation under trees, of Bhodidharma in his cave, of Chang as he watched the serpent and the crane, and finally of all the peasants and warriors who haved turned to unarmed combat as their only strength in times of oppression.

PART

2 FREE-STYLE PRACTICE FIGHTING



2. general points

3. follow-up foot techniques

4. fighting postures and applications

5. combination parry and attack

CHAPTER 2 general points

a. circle and point

All martial arts—more broadly speaking, all sports—employ the theory of the circle and the point, but since their application is usually unconscious, these two elements probably seem mysterious when expressed in words alone. On the other hand, karate's power and rationality derive, to a great extent, from a conscious emphasis on the circle and the point.

A few examples may clarify my meaning. The baseball batter swings his upper body in a circular motion: consequently, his arms and the bat move in a circle also. The motion of his body generates increased speed and power in the movement of the bat, and if the bat contacts the ball at its maximum point of speed and power, the hit will be fast and accurate. Obviously homeruns, fouls, tips, and grounders are all direct results of the batter's circular movement. The same principle applies to golf, hurdles, polevaulting, and many other activities.

For instance, if a pole-vaulter considers his preparatory run the periphery of a circle along which he is traveling, he can gradually accelerate and increase his power until the moment at which he must jump; at that point his circular movement will enable him to leap high and far. The crossover point between running and leaping is the spot on the circle where power is instantaneously generated, and the height and distance of the jump depend on the amount of power released. Consequently, high-jump, hurdle, and pole-vault records are born of these two factors: the circular movement of the preparatory run and the power instantaneously generated at the second when the runner leaves the periphery of the circle (the ground) and enters the leap.

Let me expand the application of the idea of circular motion to runners. In smooth, effective running, both legs move harmoniously in circular paths, and the arms reinforce the speed and power of the move by traveling in complementary balanced circular lines. Clearly the circle plays an important part even in so-called straight-line moving. In fact, all human movement depends largely on circular action.

Although I have perhaps already illustrated my point sufficiently, I cannot overstate it because the conscious use of the circle to all karate motions is of the greatest importance, as the following story will show.

Direct personal experience of circular movements always results in great karate progress. One day on his way to practice, a young man who had been working enthusiastically in my training hall for about three years happened to see a child playing with two tops. The little boy would bring a rapidly spinning top in contact with a stationary one, which would be driven outward helter-skelter. Finding this an amusing passtime, the child repeated it over and over with variations: he would bump together two rapidly spinning tops or spin one in a certain direction and the other in the reverse direction and bring them into contact. As he watched the game, the young karate man compared the whirling movement of the tops with his own karate actions. Although his senior karate trainers and I had told him many times to round his movements and although he had gradually come to do so unconsciously, his performance at training session that day revealed unbelievable progress because as he walked along after watching the playing child he had consciously identified his own body with the whirling top and that of his opponent with the stationary one. On this basic idea, he developed and applied a method of confronting his opponent's moves with a strong circular motion which unbalanced and routed his adversary at the instant of contact. Everyone who practiced with him that day fell back before strength that he had never exhibited before. Even I experienced a new power in him, especially in the way he warded off my attacks. Until then, he had always received my attacks squarely, and after temporarily losing his balance, had come to me for a second trial. But on this day, he consistently moved with great speed to parry all of my blows and force me to waste the power directed toward him. I felt this novel speed in the young man because, moving rapidly in a circle, he eliminated waste moves and minimized necessary ones. His other opponents found him stronger because after forcing them aside, he was able to move speedily enough to come back into direct contact with them immediately.

As I praised him for his success, I became intensely aware of the difference in power generated by the application of something a person has thought out for himself and by that of something merely copied.

One more vitally important element of circular motion is the necessity of always keeping a circle or globe in your mind as you train. If this circle is obscured by other considerations—a fear perhaps that the opponent is too strong—circular motions will give way to straight-line ones with the result that you will fail to block successfully and will be incapable of acting effectively on the offensive; your footwork and all your other bodily motions will loose essential smoothness. If, however, you keep the circle consciously in your mind all of the time, you will find that it not only improves your physical motion, but also strengthens you psychologically.

b. mental attitude

An improper mental attitude inhibits the application of even the most superb technical skill. The karate man's archenemies are agitation, lack of mental flexibility, and carelessness. In actual combat, when life and death depend on calm composure, mental balance is difficult to maintain. This is also true under other circumstances when one is engaged in an important game or in some activity entailing heavy responsibility and when the horror of disgrace resulting from failure or simple fear grips the heart. This can lead to grave consequences, because in karate, all other sports, work, all social intercourse, and daily living everything depends on the spirit.

Since it involves tremendous speed and great destrcutive force, karate requires special control. The proper mental attitude in this case is the one that enables you to manifest maximum power, to achieve your goal, and to defeat your opponent psychologically.

Most records are made and broken at important games or meets. Sportsmen train for these meets so that their bodies will be in top condition, and the excitement generated on the great day concentrates the athlete's abilities and leads him to success; but it can also lead to disastrous failures. When this happens, it usually reflects neglect of proper movements, excess concern with the opponent, and consequent loss of ordinary mental balance. For instance, a man who impairs his own mental adaptability by too strong a desire to win dulls his own movements, robs his attacks and blocks of effectiveness, and invalidates his technical skill. Beginners must, therefore, train to develop sufficient mental control to meet the unexpected with equanimity. This is the only road to true karate greatness.

In more specific terms, the beginner must always maintain a strong spirit. In daily life and in the training hall, he must meet each task and each opponent without fear. With progress he will be able to ignore the spirit and will gradually attain his goal. By ignoring the spirit I mean the ability to resist distractions and employ spiritual power freely and naturally to give full rein to all of the body's capabilities. As a famous Japanese swordsman, Kamiizumi Ise-no-kami, has said the way to success in battle is to forget the spirit and all ideas and to entrust everything to the body. This means allowing the hands and feet to work naturally under all circumstances instead of devoting too much attention to plans and strategies.

A great man, like Kamiizuni, undergoes intense training to develop a spirit that is always as clear and composed as a spring and a body capable of independent action in moments of peril.

One tale of Kamiizumi in his late years relates that as he was walking along on a dark night, he suddenly sensed someone's presence. Whipping out his sword, he made one lightning sweep around him, and several would-be assassins fell dead. This story underscores the importance of constant spiritual control. Naturally, such control is essential to karate, but another important point is total balance. No one part of the body should be developed more than the others, Excess localized development retards movement and decreases the effectiveness of attacks and blocks. Similarly, great concern with one movement to the exclusion of others interrupts the flow of action and impairs the sense of judgement. In even the simplest body movements cooperation among numerous organs and parts is essential. For instance, in speaking we employ tens of muscles in the larynx. Should anyone of them not function correctly, speech fails. To further emphasize my point, let me give an example.

Clenching your fist and pouring into it all the strength of your body, try to bend that hand inward at the wrist. You cannot because your forearm, elbow, and shoulder are hypertense. Now open your hand, and you can easily bend your wrist as much as you like. This experiment can be applied to a judo situation; if you grip your opponent's sleeve tightly with one hand and apply full force to it, your arm and shoulder lose their ability to move freely, and as a result your hips and feet cease to function quickly on command. Your whole body, hampered by your excessively tense hand and arm, will thus fail to spoil your opponent's attack and furthermore will render you incapable of acting on the offensive. This extremely disadvantageous phenomenon arises because all of your attention is bogged down in one part to the exclusion of all others. No matter how violent your physical movement, your spirit must remain calm, though, of course, it need not remain fixed simply because your body is temporarily immobile.

Tempering your spiritual control in karate training helps you manifest power smoothly and naturally in daily-life or contest situations. Perfect spiritual balance represents a harmony with the entire universe that makes karate the most Zen-like of all the martial arts. To further illustrate, I should like to quote from the writings of a famous Zen priest whom Japanese followers of the martial arts have long studied.

"The spiritless spirit is one that is never rigidified in one place. It is the spirit that can be located nowhere. Though spiritless, it is not like a stone or a tree. Should the spirit stop at some place, this means that there is some 'thing' within the spirit. Should it never stop, it contains no 'thing.' One who has attained the spiritless spirit, never being hindered and lacking nothing, is prepared in body to meet whatever circumstances may arrive, as water when struck on the surface will always overflow its container. A spirit that is stopped at one place cannot move freely. Wheels turn because their axle moves freely; they will not turn should that axle become clogged and bound in one place. The spirit, too, will not move freely if it is tied to one 'thing.'"

This conception, combined with the idea of circular motion, is of immense value to the development of technical skill.

c. directing the gaze

The object of a person's gaze is profoundly linked with his mental attitude because what he sees with his eyes he feels with his spirit, judges, and transfers into action. When the karate beginner looks too fixedly at his opponent's hands, feet, or eyes he hampers his own movements by concentrating all of his consciousness on one spot and thus falling under a kind of hypnotic spell. In other words, his spirit stops in one place. The best policy is to look as far in the distance as possible, for watching only the foot with which your opponent directs a kick distracts all of your attention and by causing you to forget your next move permits him to make full advantage of his technical skill. In such cases, it is far better to allow his first attack merely to flash on your attention, to understand its intent, and either to block it or counterattack.

I usually keep my eyes half closed and observe my opponent's movements and all indications of action because, just as a narrow camera lens opening produces sharp, clear photographs, so partially closed eyes assist in maintaining mental composure and a well defined image of what is happening. Opening the eyes wide and staring at an object concentrates all attention on one thing. Naturally, this must be avoided in karate practice. Furthermore, turning your gaze on your opponent's eyes but not seeing them both upsets and frightens him, since to be looked at but ignored is an extremely unpleasant feeling. If your opponent's eyes are open wide, your partly closed ones will have the effect of arresting his attention and, consequently, of restricting his freedom of movement. Karate beginners frequently find that when practicing with a more advanced partner, they stiffen and immobilize their bodies. This happens because their ill-directed gaze upsets their mental calm, disorders their breathing, and anchors them to one spot.

Swordsmen and spies of ancient times studied to be able to read the intentions of their opponents and to use their own eyes to rob the enemy of half his combat power. In modern terminology, the techniques these men developed are a kind of hypnotism, but their use is as important in today's sports as it was in the life-or-death battles of the past. For instance, the effect of mental influences on players is often reflected in spectators comments to the effect that. "He is nervous today; look at the bad way he plays," or "He is certainly off in this game." But it is vital to remember that the first goal of proper control of the eyes is not to hypnotize opponents, but to grasp instantaneously all his intended actions and thereby to enable you to attack first. Of course, gaze direction does sometimes have hypnotic results, but they should be incidental.

As I said at the beginning of this section, gaze is inseparably connected with mental control; practice constantly, and observe the eyes and attitudes of more skilled karate men.

The following account from the *Book of the Five Circles* (*Gorin-no-sho*) by Miyamoto Musashi, Japan's most famous swordsman, should clarify the meaning of proper control of the eyes. What this man has to say is of great importance for today's followers of the martial arts.

"From ancient times we have been taught many ways to direct the eyes, but the one used at present is to look at the opponent's face, to narrow the eyes more than usual, and to maintain a calm gaze. The eyeballs must not move and should see a nearby opponent as if he were slightly in the distance. Such a gaze permits one to observe the opponents techniques, of course, and also allows one to see what is happening on both sides of one's body. The soldier must always see distant things as if they were close at hand and nearby things as if they were in the distance. He must know about his opponent's sword without actually looking at it."

The gleam in the eye, the element that gives expression to the face, can be an important weapon because a sharp, piercing gaze alarms and disturbs. Under any circumstances, a calm, cool, penetrating stare that seems to plumb the depths of the soul awakens feelings of insecurity and discomfort; its effect is as cogent in daily life as in the sports arena.

Warriors of old underwent training to develop an understanding of and an ability to employ the eyes. For instance, they might stare for a fixed period everyday at a leaf on a certain branch in a part of a garden in order both to compose their spirits by means of a Zen-like discipline and to develop their ability to observe every tiny particular of an object and to detect all changes in its form and movements. Similar eye training could be of immense value today.

Two purely physical eye exercises that I recommend for constant practice are daily eye massage on awakening to increase visual clarity and the following routine to improve eye mobility: keep your face fixed in one direction, and without moving it swing your eyes as far up, down, right, and left as you can. Though they seem simple these exercises, if repeated over a long period, will invariably produce good results.

d. interval

Although the case is somewhat different with sports that concentrate on grappling at close quarters (judo or wrestling), in those in which the opponents maintain a certain distance throughout the combat —karate, fencing, boxing—each man must establish the optimum interval between his body and that of his opponent. For instance, a light, agile boxer will at all times, except during his own attacks, keep himself out of the range of his partner's blows (out-boxing). On the other hand, a larger man whose punch is his specialty, will gladly run the risk of being struck to bring himself close to his partner where his own blows can tell most effectively (in-boxing). Naturally, each man must constantly strive to establish the interval most suited to his fighting style: if two such opponents fight constantly at close range, the light man will suffer; if they fight always at a distance, no matter how mighty the larger man's punch, it will do him little good. In karate, which involves many rapid foot and hand attacks, suitable interval is perhaps even more important than in any other combat technique.

The correct interval is the one from which it is easiest to attack and block. Naturally, one cannot establish an absolute interval for all cases since the attack capabilities of each individual vary with body size and speed. What may be fine in one match may be too close or too far away from an opponent of different build. Therefore, it is essential to establish the best interval for each opponent and, after examining his moves, to divide this interval into closest, moderate, and farthest ranges. This will enable you to attack at close quarters, block in the medium distance, and move your body with maximum freedom at the most extended range. A truly effective interval allows you to attack, block, and follow up initial attacks without disturbing your own bodily balance. The three usual karate intervals may be stated in more concrete terms as follows: closest, in which your advanced foot is only one pace from that of the opponent; medium, in which your advanced foot is about one and one-half paces from his; and farthest, in which your foot is two paces distant from your partner's.

The extra half pace in the moderate interval, making it essential for either you or your partner to close in slightly before contact can be made, allows such techniques as leading your partner where you want him to go, restraining him from acting, or threatening him. The maximum distance, on the other hand, is the dividing line between a definite attack and a loss of will to fight and a resulting retreat in fear. At this position, the decision to attack or to run away must be made. My own practice is to recommend the minimum distance because from it retreat is impossible. Furthermore, since it provides ample opportunity for attacking and blocking, it is the best for developing strong spirit, keen judgement, and swift body movement. Advancing one step when your opponent retreats one, or two steps when he goes back two, develops the aggressive spirit to agitate your partner's mind, disturb his breathing, and provide yourself with a chance to make good use of your technical skill.

There is another important side to the minimum distance, however, for from it you must be prepared to block your partner's attacks. If you cannot, you must retreat, thus showing a failing spirit. Unless you maintain the minimum distance, you will probably lose hope of winning, and when that is gone, you will want to be as far from your opponent as possible. But if he is a strong fighter, he will follow no matter how far you retreat; you will find it difficult—often impossible—to maintain a correct battle posture and will therefore lose the match. On the other hand, having made up your mind that, if you are weaker than your opponent, retreat means certain defeat, you should then take a definite stand in the closest position and with strong will and cool movements, expand and manifest your powers to the fullest.

Here it is important to explain the difference between undesirable, simple retreat and retreat intended to cause your opponent to tumble forward after you. The latter method, of course, is ineffective if you simply move backward in a straight line. Instead, while carefully observing all of his movements and making good use of the spring action in your hips, you must make small moves backward and forward and left and right to entice him to do as you want. These actions demand good reflexes. The key to success in this tactic is to push forward first to force your opponent to counterattack. When he does and, because of his lack of balance, fails, you must attack immediately. Repeated practice with one or two partners at a time is the only way to develop the ability to execute this strategy skillfully.

Remember, though you may be afraid, your partner, in all likelihood, is just as, or possibly even more, frightened than you. To overcome your fear is to stabilize your spirit and thereby improve the effectiveness of your eyes and of you body movements.

I have been speaking of interval in terms of physical space alone, but a time interval too greatly influences karate skill. For instance, at a given moment in a technique your opponent will be either about to loose heart or will be prepared either to attack or to retreat; at this moment, acting in accordance with your interpretation of his intentions, you must either speed up or slow down your attack. Doing so will distract your opponent and thereby spoil his psychological or physical preparation. When he falls for your ruse, attack to win. Taking an enemy thus unaware is important in many aspects of life.

Finally, I should mention the psychological interval, which in simple terms, involves reading the opponent's mind. Although the spatial interval can be gauged with a yardstick and the temporal one with a clock, nothing can measure this psychological interval. It is this factor, however, that lets an opponent distant in time and space disturb your mind. Boxers frequently combat this worry by boasting of being able to "knock that man out with one punch," or having "captured the crown for sure this time." On the other hand, less resolute souls often spend sleepless nights before matches worrying about their opponent until on the following day they are unable to function as efficiently as they must in order to win. In other words, they are adopting an incorrect psychological interval.

When such a situation threatens to develop, dismiss your opponent from your mind, or confront and confound him directly in your heart. Developing an attitude strong enough to do this is vitally important.

e. breathing

Good breathing determines success or failure in many sports events. The pitcher who, at a certain instant, loses control of his breathing is most likely to loose control of the ball at the same time, and the marathon runner who has been in top form for most of the race but suddenly upsets his breathing pattern will almost certainly break stride and fail to maintain a winning pace. Although breath is the first essential of life, since we do it all the time, it would seem that we should have automatic control over it. And it is certainly true that in violent action, the body, when demanding intensified action, either speeds up the breathing rate or applies the brakes to the activity until the demand-supply oxygen ratio is reestablished. Athletes, too, are able to regulate themselves during games or matches to insure proper oxygen intake. Nevertheless, many people unconsciously allow their breathing to become irregular, especially when they face a mighty opponent; and this not only dulls the body's actions, it also impairs judgement to a surprising extent. A similar phenomenon occurs when a person undergoes sudden or unexpected psychological or physical shock. At such times, breathing quickens, the body trembles, the heart pounds, and the mind looses its ability to function with ordinary rationality. Although this is an extreme situation, the disrupting of normal breathing caused by excess excitement in a sports contest resembles the condition in kind, if not in degree.

It is difficult to say whether fear and mental unbalance causes irregular breathing or whether the reverse is the case, but I feel that in most cases the mental state is the root of the trouble.

The relationship between mental stability and breathing is profound, but I am told that accurate medical data on the subject is unavailable because the ability to recall psychological disturbance and its degree depends on the psychological makeup of the person involved. Though two men may be of equal physical strengths, their psychological disciplines may differ vastly. Since the mind controls all physical movement, the primary consideration must be mental stability.

It is a grave error to adopt the attitude that because breathing is instinctive all will be well if it is simply left alone. I have already pointed out the degree to which mental disturbance can affect the breathing. Having said this, I think it obvious that the first step in controlling breathing in the face of a powerful opponent or in an important game is to cultivate a strong psychological attitude, but physically the most important thing is to avoid tensing the body, because tension generates strain by upsetting the breathing pattern. In games or matches, for instance, too much excitement sometimes prompts premature attacks when the chances are not ripe, and excess tension builds up to the detriment of one's skill. Make your own chances by moving your body lightly in small circular motions that require no concentration of strength. Stay calm; and when your opportunity appears, let your reserved strength explode in an attack. Should some action on your opponent's part disturb your breathing, take special care to conceal the fact from him. If his move, occurring as you exhale, causes you to gulp your next breath, your regular breathing pattern will be broken, and the effect of the irregularity will tell in all subsequent moves until normal breathing is reestablished. To prevent your partner's noticing your mental state, exhale quickly, but calmly, through your mouth; and inhale quietly and fast through your nose.

When your breathing becomes irregular during a match, move out and back to your opponent in a circle. Never retreat in a straight line, for this will give him a chance to advance directly toward you and thus deprive you of an opportunity to order your breathing pattern.

Now that I have explained the profound relationship between breath and mental attitude, I should like to suggest a few practical breathing exercises.

Ordinarily, we unconsciously inhale and exhale, but for karate purposes it is important to be constantly aware of the following four breathing stages. First inhale through the nose until the lungs are full of air. Next concentrate on forcing all of that air downward to the diaphragm. When you think all of the air is as far down as possible, using the diaphragm muscles, guietly exhale through the nose. Finally, make a last effort to force out all of the air in your body.

The most important step, number two, demands that you inhale as if you were breathing in all the air of the great universe itself and, by concentrating it in the area of your diaphragm, were filling yourself with nature's power. A human in the state resulting from this powerful intake of air and natural force is capable of great things, because he is replete with strength. Animals, too, exhibit a similar physical preparation for great exertion: they draw all of their strength into themselves an instant prior to making maximum use of it. Concentrating your attention and your breath in the area above the diaphragm permits both powerful execution of karate techniques and accurate judgement.

Although Western rationalism balks at the idea of sending breath inhaled into the lungs down to the lower abdominal regions, the Oriental martial arts regard such breathing as an important part of developing a strong diaphragm, the fountainhead of strength. *Ibuki* breathing, which I have explaind elsewhere—*What is Karate*? and *This Is Karate*—is important because of its connection with a powerful diaphragm.

CHAPTER 3 follow-up foot techniques

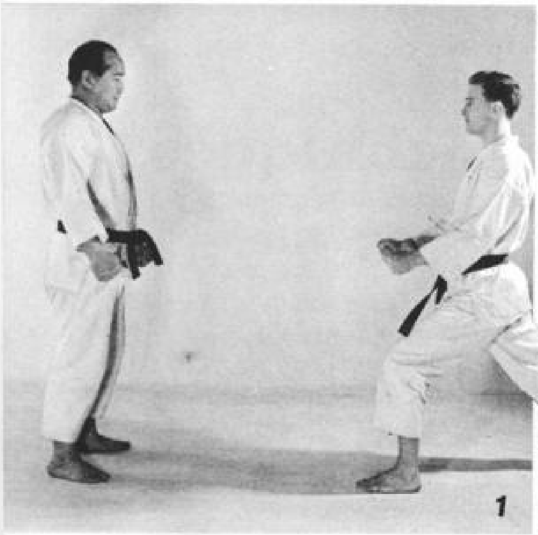
Having explained all of the basic practice-fight hand techniques, I shall spend some time on those for the feet. In sophisticated karate, proper attacks, blocks, and movements of the feet assume such great importance that, without mastery of them, high-level techniques are impossible. The reason for this is obvious if you consider the range of roles the feet must play. Not only are they important in blocks and attacks, they must support and stabilize the body and assist in maintaining the proper interval between your body and your partner's. Furthermore, they account for seventy per cent of all blocking and attacking techniques because their destructive power is great, their mobility extensive, and their power of extension, and therefore their range of effectiveness, wide. The ease with which the feet and legs execute follow-ups both economizes movement and shortens the time lapse between techniques. For instance, though you successfully block an opponent's kick and manage to spoil his technique, in order to attack you must move toward him at least one-half or one full step. If you block his kick with your foot, however, you can swing into an attack without moving from your original position. In other words, though follow-up techniques executed with the hands or with the legs seem to require equal amounts of time, in fact, the latter are faster, more stable, and more effective. After blocks with the arms it is imperative to move some other part of the body before the follow-up is feasible, but this is not true if the block is carried out with the foot as long as the supporting leg—the one not used in the block—remains stable.

Let me give a few suggestions for effective footwork, skill in which determines success or failure in practice fighting. In general, when facing an opponent, assume the cat stance. Although some people prefer the back leaning stance, it is less desirable since from it movements tend to be sluggish and rhythm difficult to establish. From the cat stance, however, you can use the mobility and freedom of action of your slightly advanced foot to maximum extent. By no means become rooted to one spot. Though the advanced foot touches the floor in the beginning, the true essence of this stance is freedom to lean backward or forward, rise, or to conform your actions to those of your partner. This advanced foot, while establishing the correct interval, must also be always free to become the pivotal point of a move. Although for the sake of strengthening muscles and ligaments, we usually practice with the sole of the foot firmly planted on the floor, in matches or actual combat, the toes must be the only support, and the twisting action of the hips must be used to the full.

Without tensing the ankle of the retracted leg, plant the foot firmly on the floor, and support most of your weight on it. You must bend the knee of the retracted leg comfortably and hold it in readiness to move quickly right or left or to rotate your body in any direction. Naturally, when you must use the retracted leg in attacks or blocks, the advanced foot must become the pivot point; that is, you must shift your weight to it. The cat stance allows both movement of the advanced foot and freedom to rotate your body in accordance with your partner's actions. Once you have mastered it, you will appreciate both its stability and the freedom it gives to advance either foot. This is easier in the cat stance, in which your feet are closer together, than in most karate positions; but it is vital to remember that, when moving forward or backward, right or left, from the cat stance, you must use a narrow stride, because wide steps weaken your balance and slow your movements. You should also remember to move lightly as if you were sliding across the surface of the floor.

Pay close attention to this posture; unless you master it you will be unable to execute effectively the leg follow ups introduced in this chapter. These techniques require intense practice because they are among the most advanced in all karate.

Formerly it was said that the foot, though powerful, is slower than the hand—the hand can execute five or six follow-up techniques in the time that the foot requires for one or, at most, two. It is true, however, that diligent practice will enable you to execute as many with the leg as with the hand if you follow the explanations offered and train not merely to understand the theories of each technique, but also to instill them in your body.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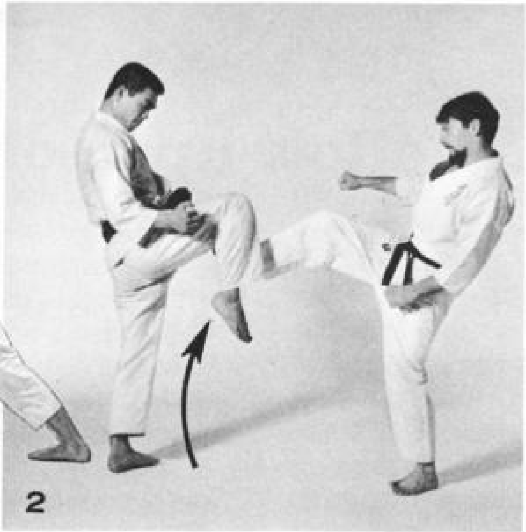
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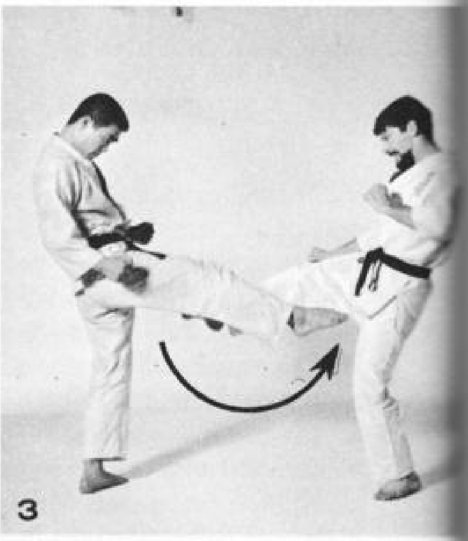
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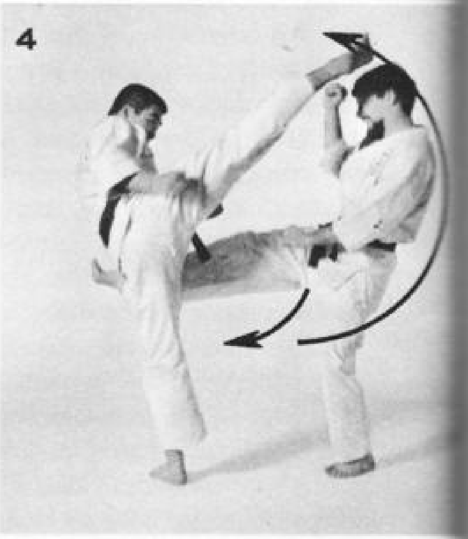


shin block (*sune-uke*)

All of these techniques employ the feet or legs to block attacks and thus permit you to move directly into your own offense. As I have already said, the leg is slower but many times more powerful than the arm. Employing this power to upset your partner's balance facilitates smooth transition into the following technique.

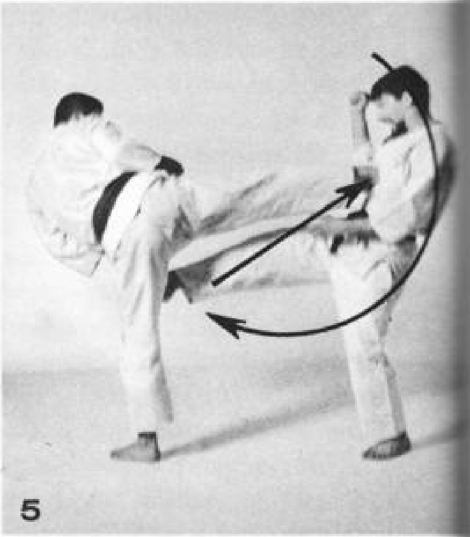
The most important element in the foot blocks is the interval between your body and your partner's. For maximum effect you must be fairly close to him; that is, close enough that your block will contact the ankle of his kicking leg (#1).

This shin block employs the inner side of your knee, moving from the inside, to force your opponent's front kick off line and to the outside (#2).

Force his leg as far to the outside as possible without disturbing your own balance, for you must be able to move into the follow-up technique immediately. Timing is vital to success in this move. Your block will have maximum effect if it contacts his foot the instant it is completely outstretched: if you block too fast, he will have a chance to retract his leg to safety; if you are too slow, his kick will succeed.

Having blocked his kick, deliver an immediate kick to the groin (#3); leaving the blocking foot in the air, make maximum application of the twist in your hips to deliver a roundhouse kick (#4); use the same twist in a powerful side kick (#5); and quickly bending your knee, execute a joint kick (#6).

The subtlety and significance of these foot follow-up techniques derive from instantaneously employing the bend and extension of the blocking leg without lowering your foot to the floor. Although this seems difficult at first, repeated practice will develop skill and the ability to generate great speed.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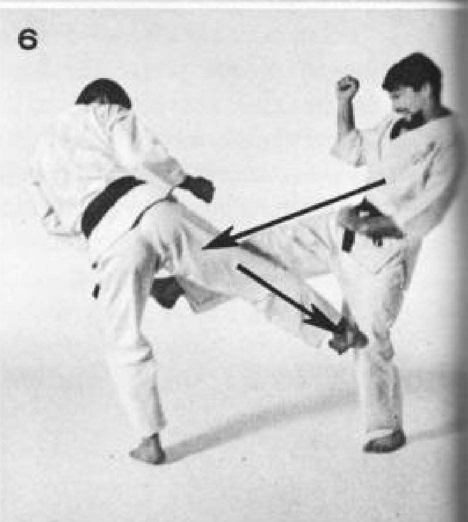

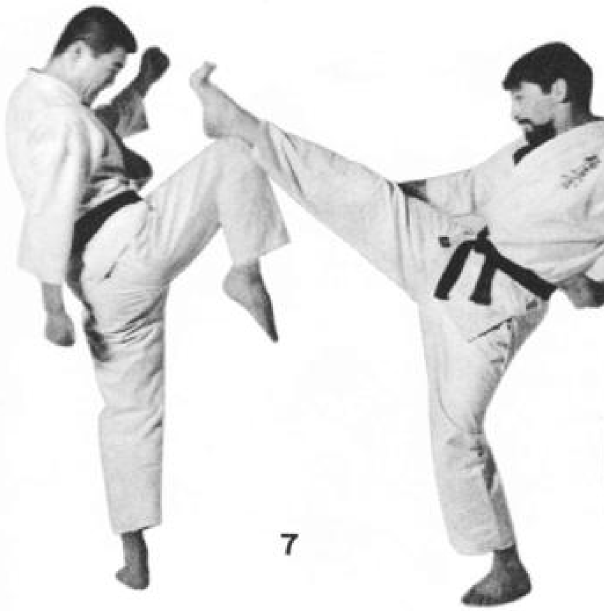

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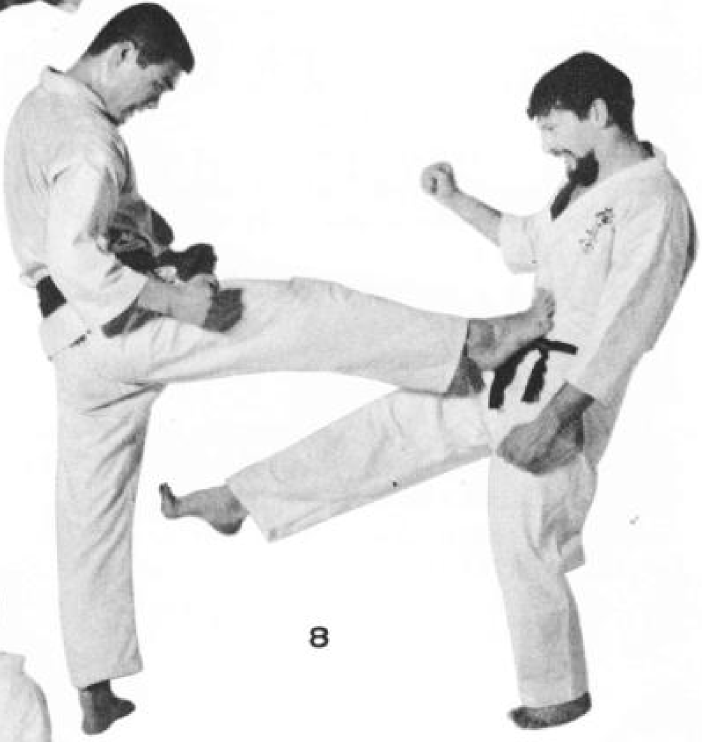

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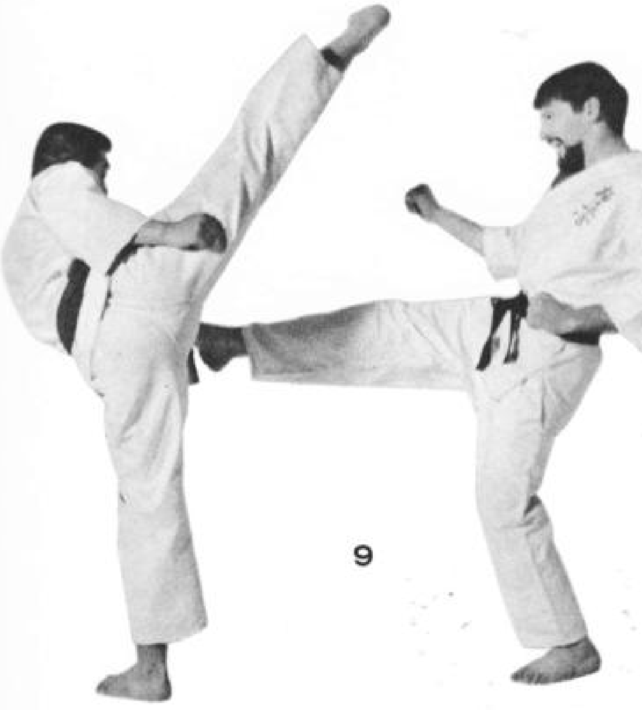

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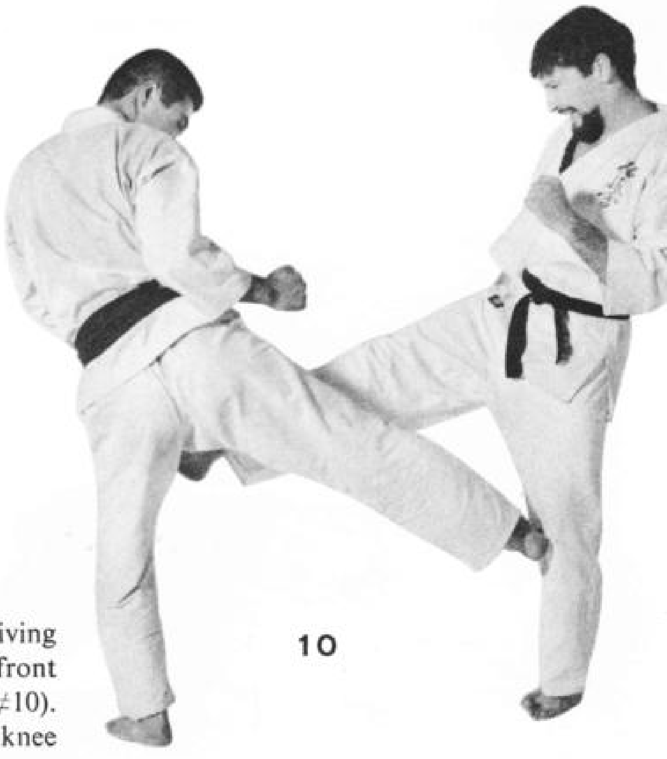


10

knee block (*hiza-uke*)

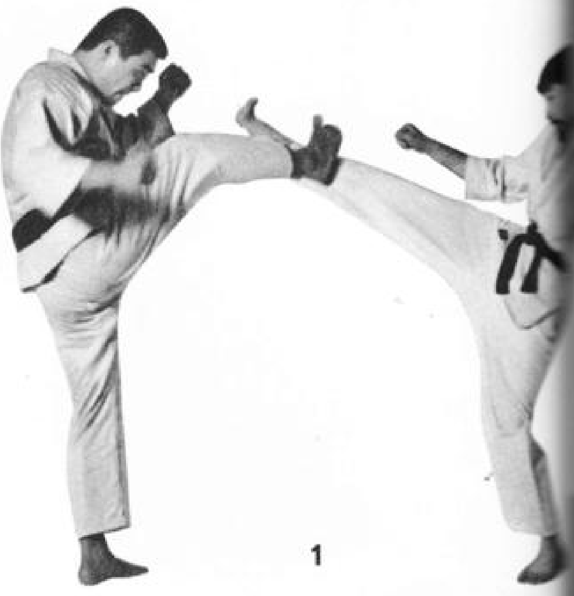
Use your knee to block your opponent's front kick by driving it off course upward (#7). Having done this, move into a front kick (#8), a roundhouse kick (#9), and a joint kick (#10). At the time of the block (#7), if you fail to drive your knee well upward, your opponent's foot will strike your abdomen. If you use enough strength to force his leg off his line of attack, however, you spoil his balance and open an easy path to your own next move.

outside block with the arch (*teisoku-soto-mawashi-uke*)

Using your arch, moving from outside inward, parry your opponent's attacking arm or leg (#1). This move is especially effective in conjunction with feints or light kicks used to draw the opponent into your range when he is at an inconveniently distant interval. Provoke him to attack, and use this technique before he suspects your intentions. Using the spring in the hips generated by the block, you can easily move into a kick to the groin (#2), a front kick (#3), a high kick (#4), and, making use of the recoil action created by the spring in the hips, into a roundhouse kick (#5), a side kick (#6), and a side high kick (#7).

Of course, it is possible to develop combinations using both the spring in the knee and the spring in the hips, but the series shown here is safer with this block because it permits use of the sole of the foot,

This block and its follow-up techniques constitute an effective surprise attack when used against hand thrusts. For instance, block your partner's middle thrust in this way (#8), and simultaneously attack with a sudden roundhouse kick (#9), a side kick employing a turn of the hips (#10), and finally, retracting the blocking leg and turning your body around (#11), a back kick (#12).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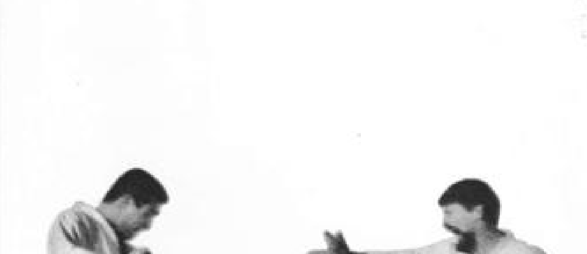
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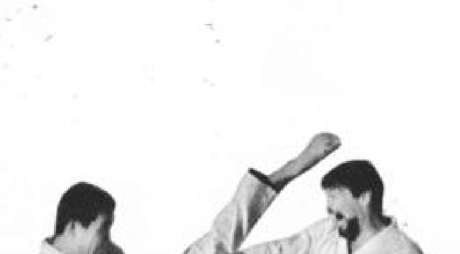
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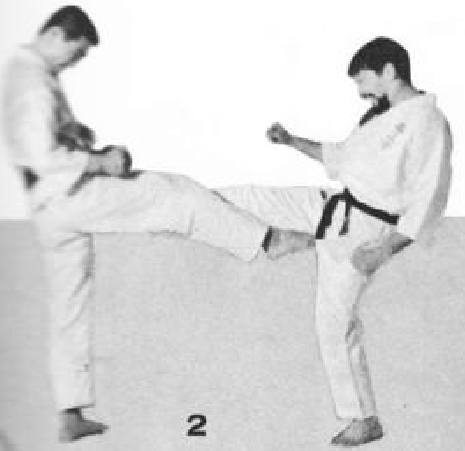
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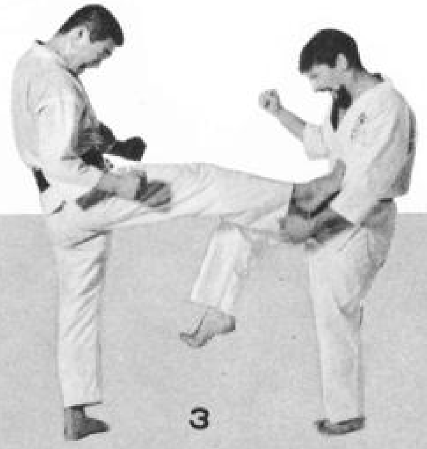
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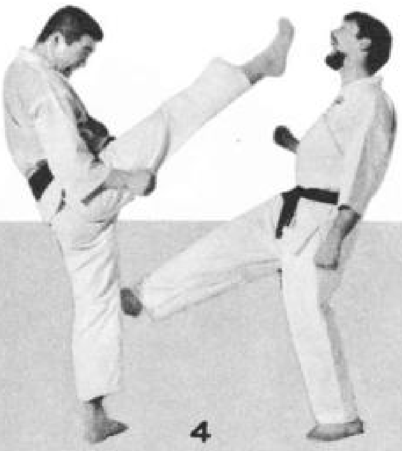
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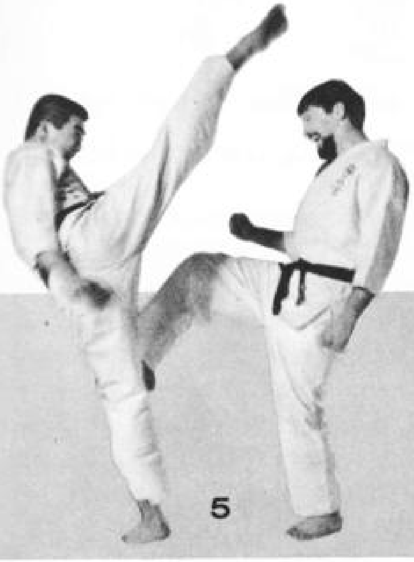
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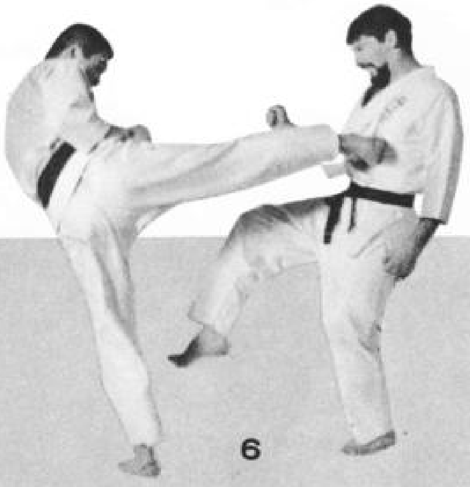
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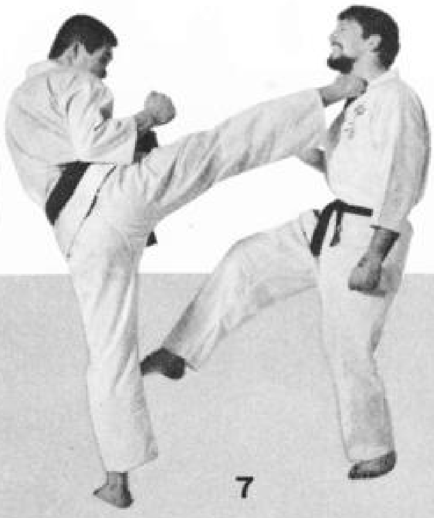
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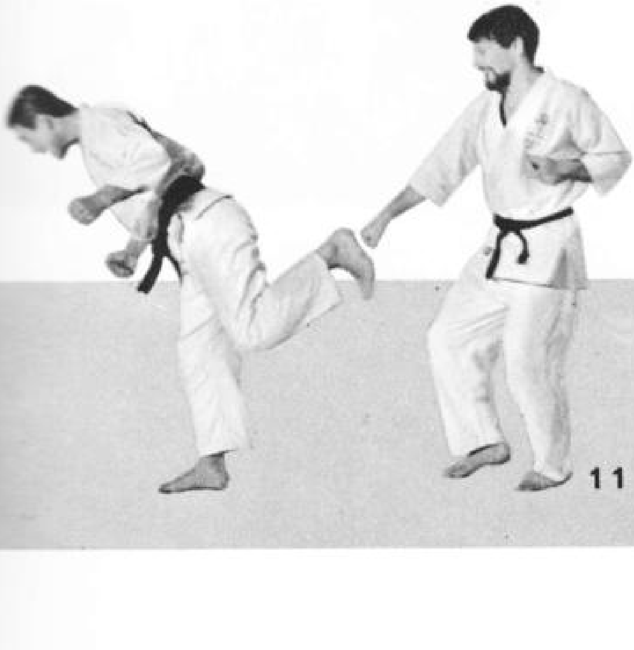
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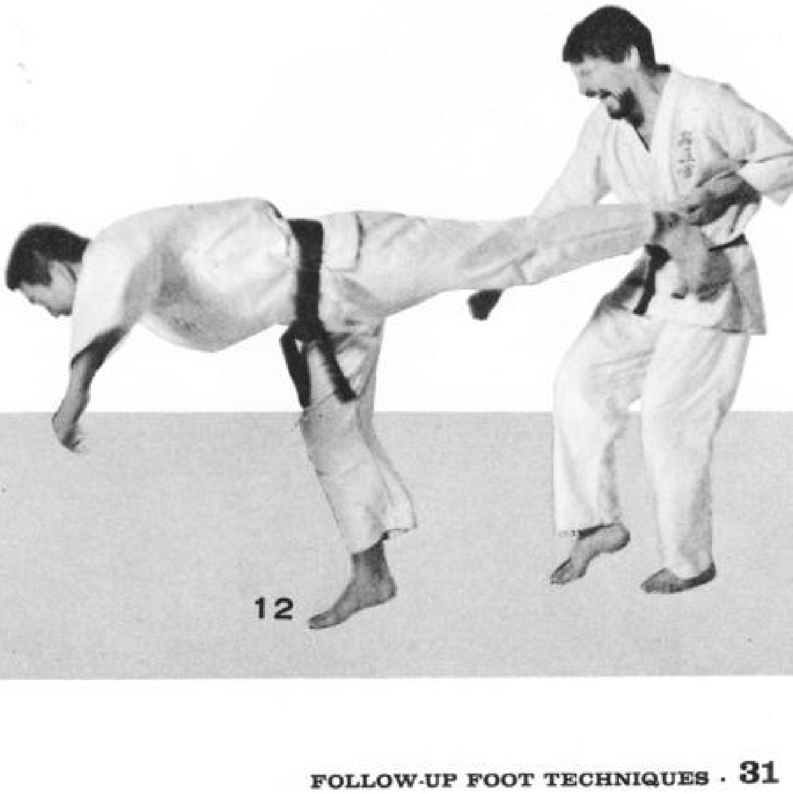
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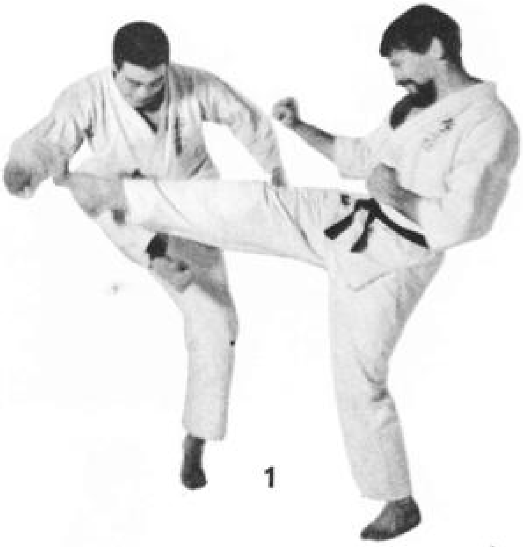
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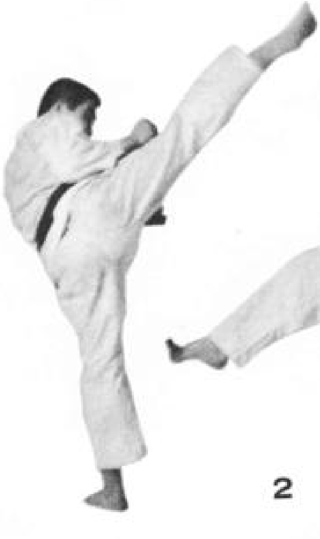
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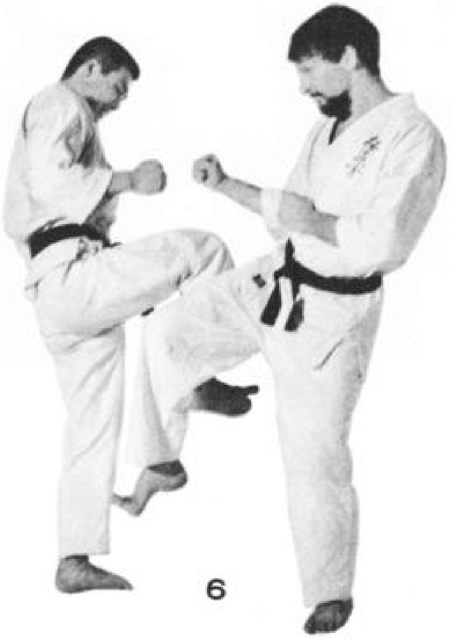
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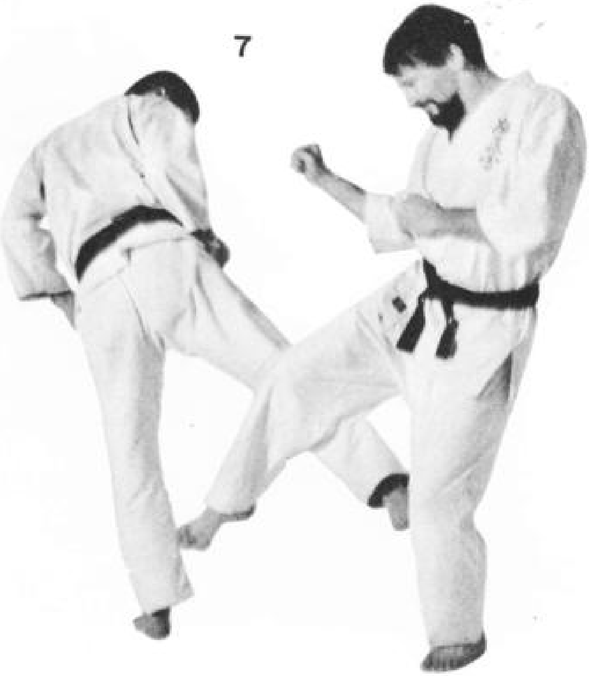
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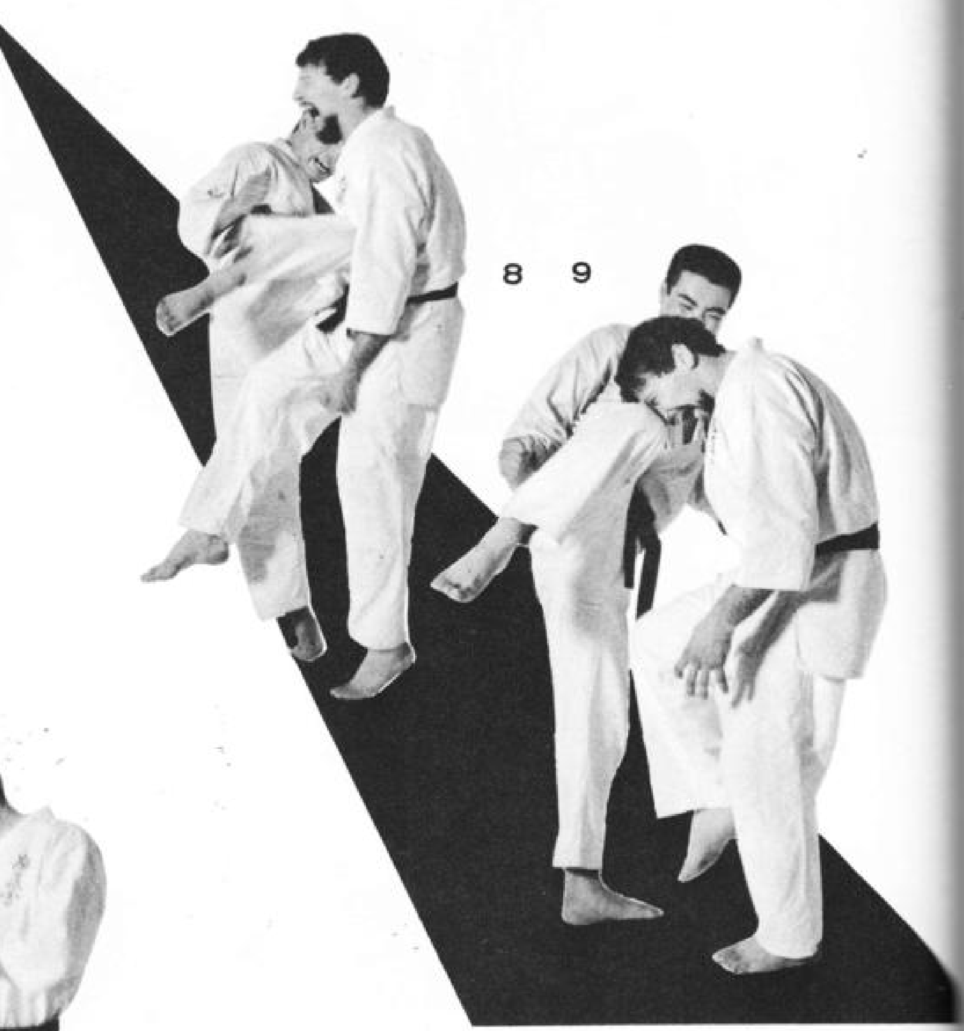
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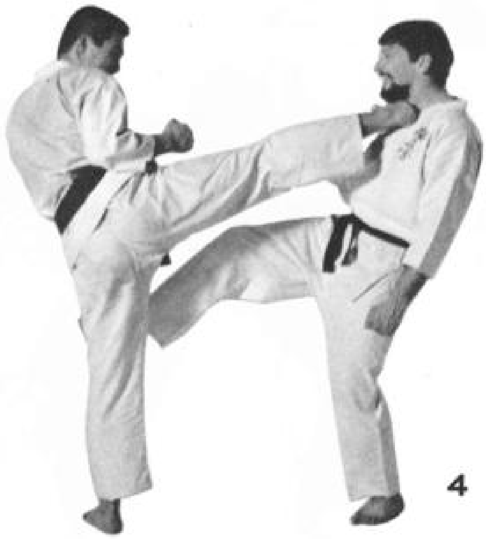

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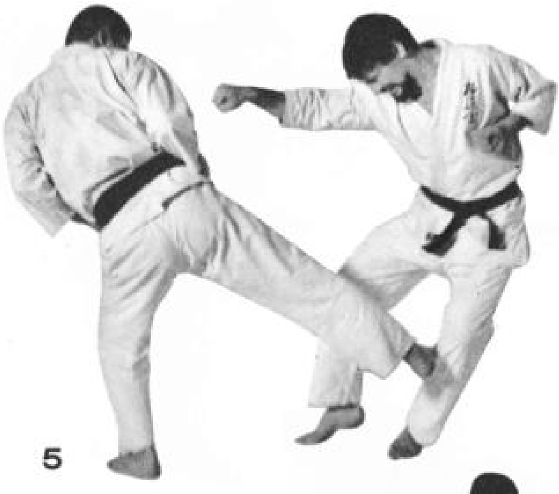

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rising parry with the arch

(*teisoku-haraiage-uke*)

Since this technique is best applied after you have enticed your opponent to kick toward you, you must provoke his kick, or possibly a thrust, beforehand. While inviting him to attack, close the interval between your bodies, but carefully maintain good balance so that you can move to the offense immediately.

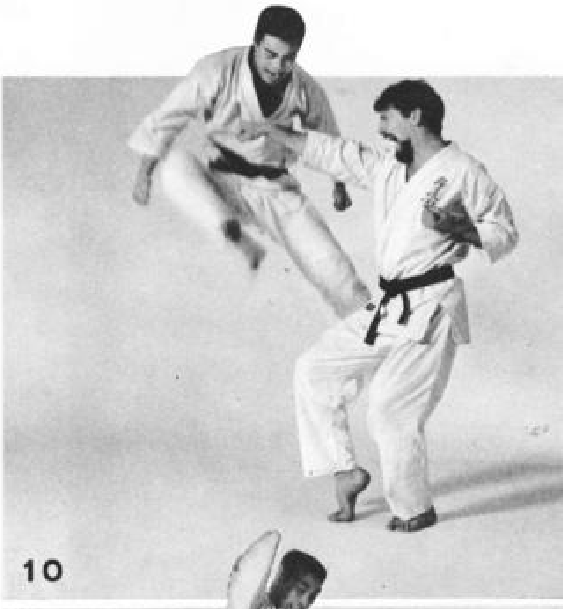
At the instant of your opponent's kick, step to the outside of his leg, and parry it upward with the arch to force him to fall off balance forward (#1). Supporting yourself on your toes, twist your body to face your opponent directly, and execute a roundhouse kick (#2). Without bringing that foot to the ground, bend your knee to enable you to drive your roundhouse kick into his adbomen (#3). From this position, bend only your knee, and side kick to his kneck (#4). As you lower your leg, execute a joint kick (#5).

Although repeating the roundhouse kick (#2 & 3) is the most difficult step in the series, it is possible if your supporting leg is steady. If your first roundhouse kick is too forceful, however, you will have difficulty maintaining balance for the second one. Generally, the first of a series of roundhouse kicks is aimed high and the second somewhat lower.

When moving from the block in #1 to a joint kick, leaving your body in the same position, twist it, and tuck your foot well in before aiming for the joints on the inner side of your opponent's leg (#6–7).

If your original parry succeeds in spoiling your opponent's balance to the extent that he leans well forward, you can easily strike his abdomen or face with a rising knee (#8–9).

Against arm thrusts, jump high at the step outward to the side, and parry the thrusting hand upward. Attack as you descend from the jump (#10–12).



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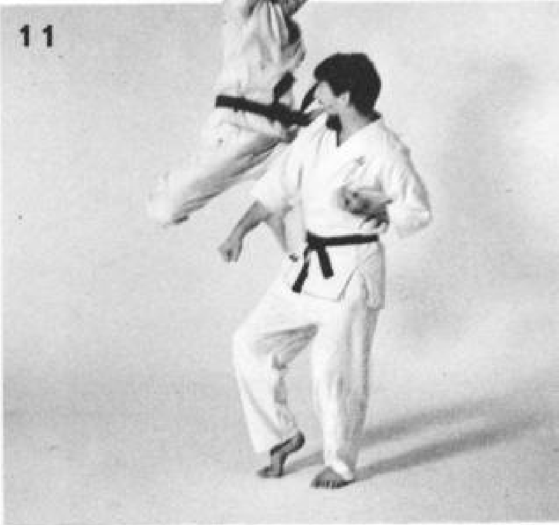

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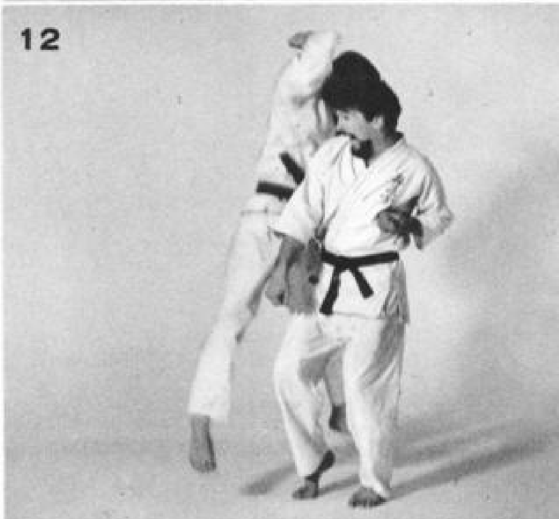

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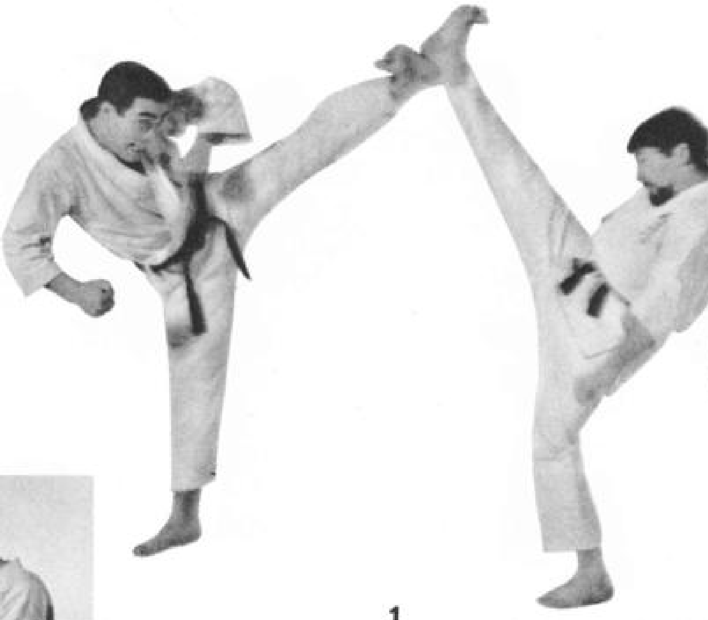

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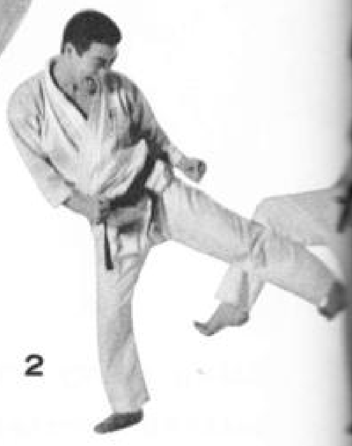

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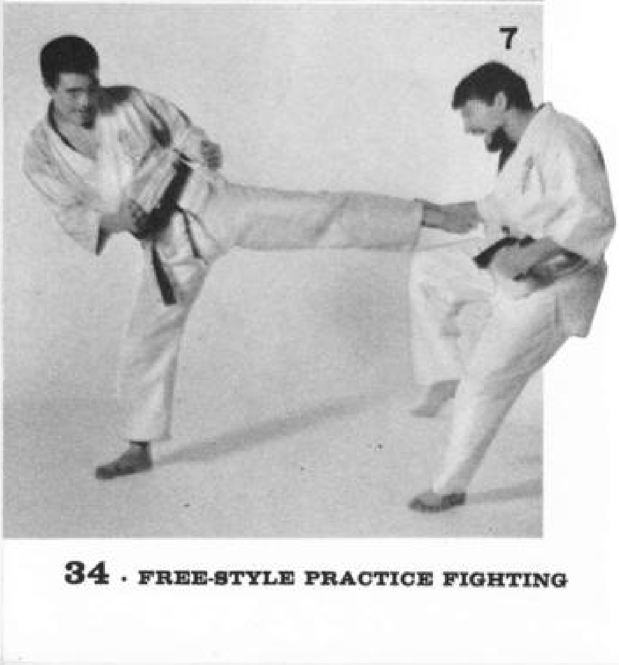
knife-foot high-kick block

(*sokuto-keage-uke*)

The side high kick with the knife foot is used to parry your opponent's front or side high kick upward and thus throw him off balance (#1). As you lower your foot from the kick, bend your knee, and using the resulting spring action, kick to the knee of your opponent's supporting leg (#2). Next, when your leg is completely extended, bend it again, and execute a straight-line side kick (#3). Finally, draw your foot in and, employing the twist in your hips, finish with a roundhouse kick (#4).

Although it is not impossible to move directly from the position in #2 to the kick in #4, twisting the hips and then executing a roundhouse kick after you have once returned your outstretched foot to its original position is both difficult and likely to unbalance your whole stance. Consequently, when moving from a low attack to a higher roundhouse kick, it is better to strike once to the belly or chest (#3) as a transition into the higher action. Furthermore, this strengthens the roundhouse kick itself.



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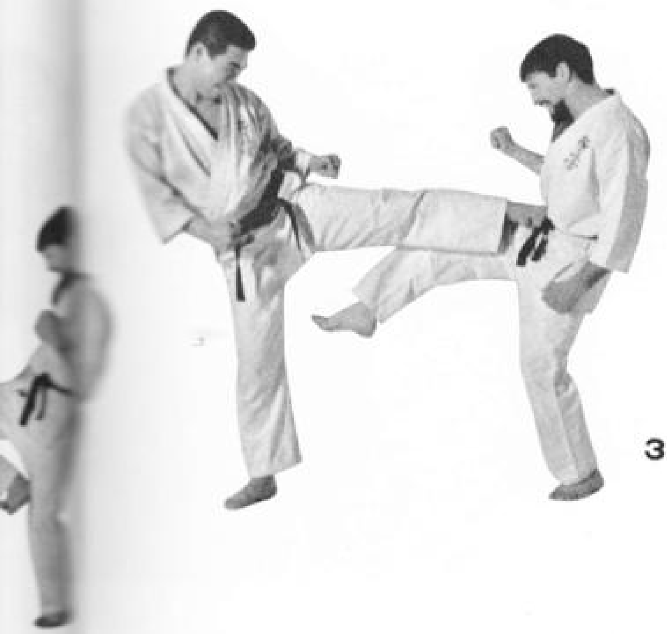

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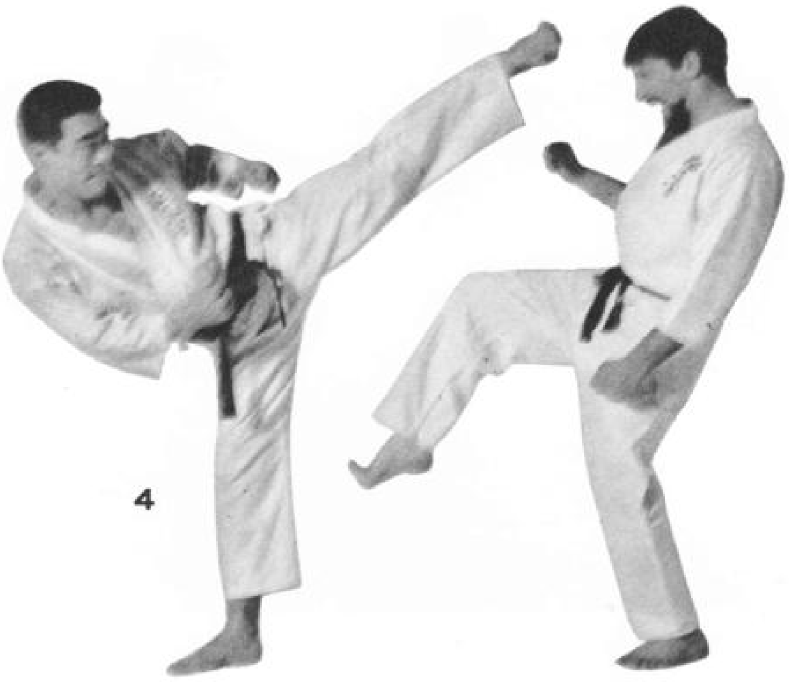

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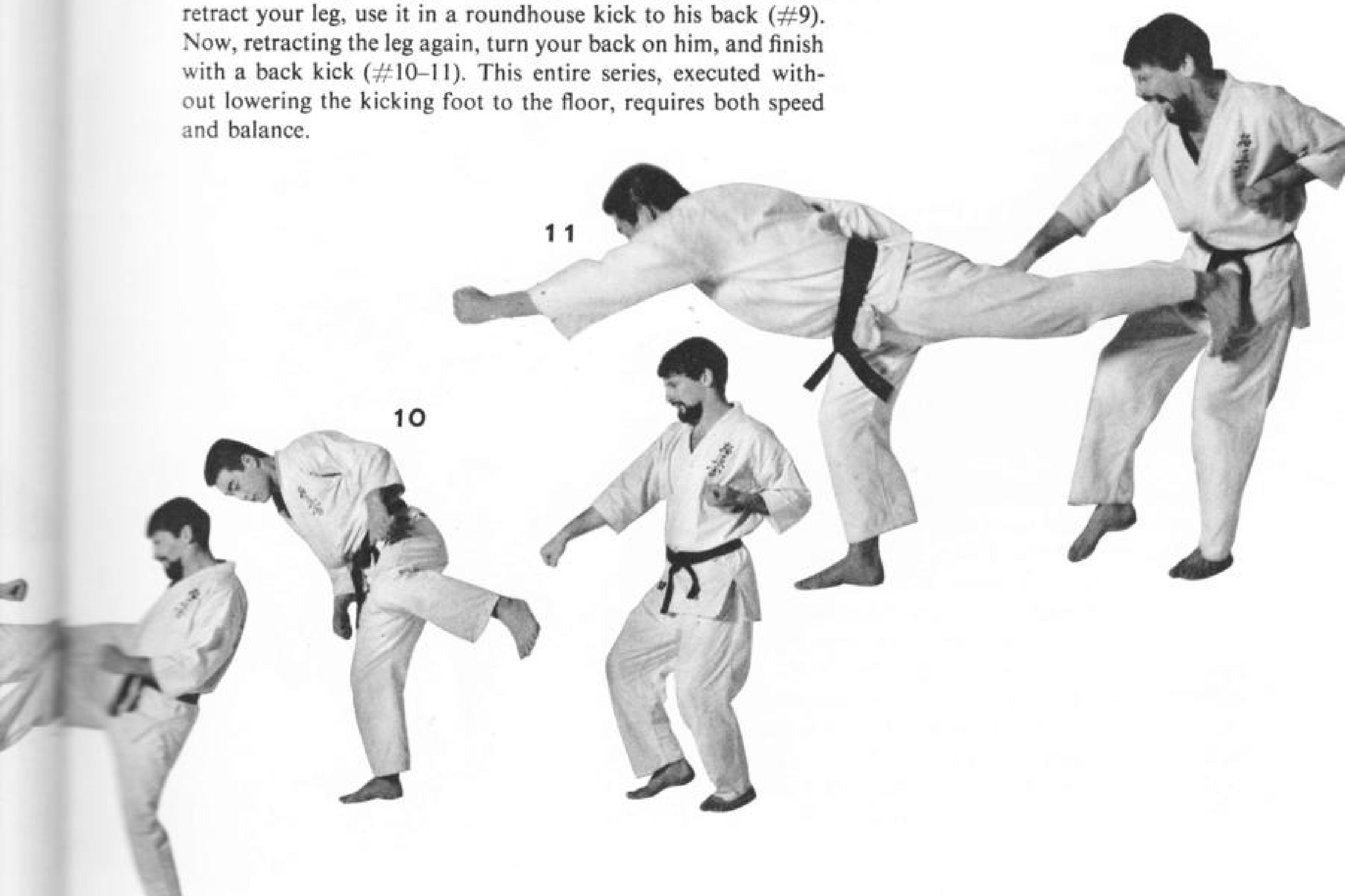
In follow ups from the outside of your opponent's leg, use a kick to the groin first (#5); then with the heel of the same foot, strike the instep of his supporting foot (#6). After temporarily retracting that foot, immediately kick it to the side (#7).

Another series used from the outside includes a side high block followed by a descending roundhouse kick to the back of the knee of your opponent's supporting leg (#8). As you retract your leg, use it in a roundhouse kick to his back (#9). Now, retracting the leg again, turn your back on him, and finish with a back kick (#10–11). This entire series, executed without lowering the kicking foot to the floor, requires both speed and balance.



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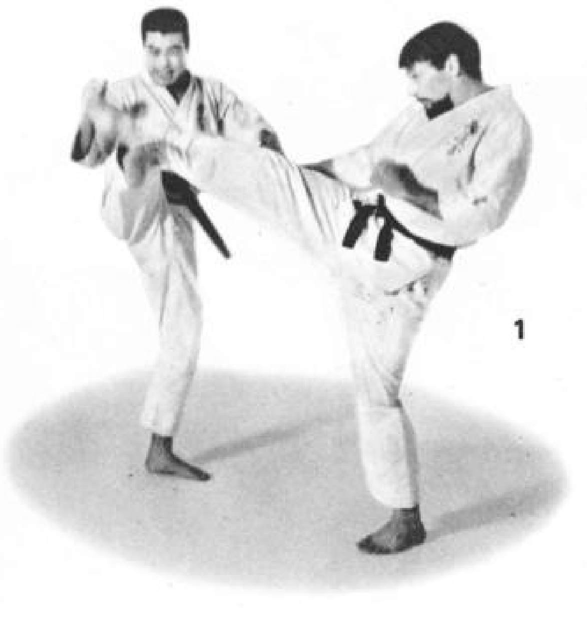

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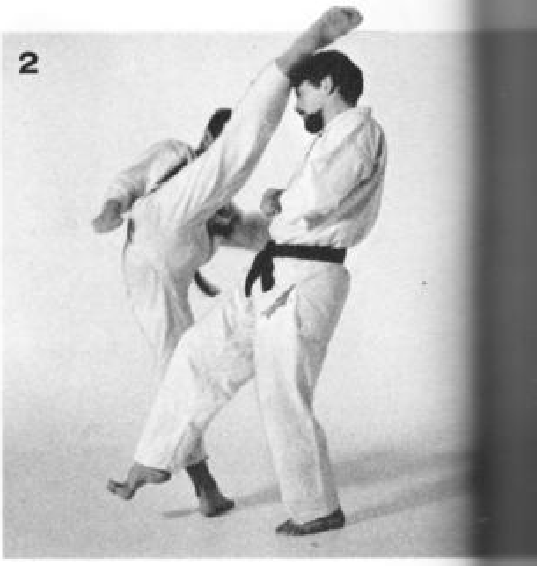

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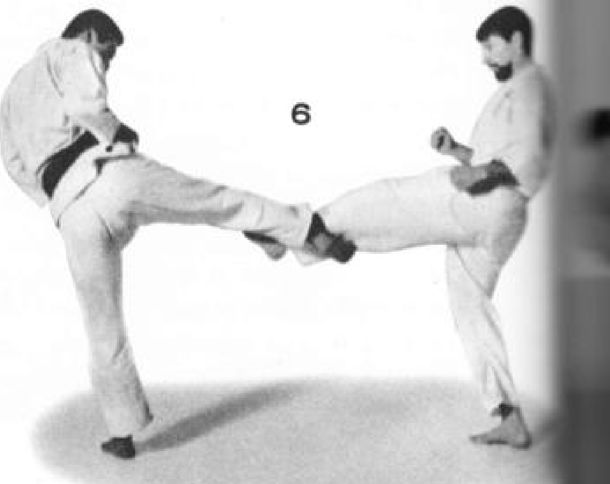
instep rising block (*haisoku-age-uke*)

Similar to the rising parry with the arch, this block too calls for a step to the side of the opponent and a hooking rise with the instep that forces his kicking foot upward and off course (#1).

The follow-up begins with a roundhouse kick to his face, executed as you retract the blocking foot (#2). This is followed by another roundhouse kick to the adbomen (#3) and then a back kick, also executed as you retract your foot (#4–5).

As I have mentioned, too much stress on the first of a series of roundhouse kicks spells trouble. It is by far better to think of the first as a sudden stabbing kick, which must be retracted immediately.

In connection with this point, I emphasize the importance of continuity in series follow ups. Never concentrate solely on one kick or strike; instead, always keeping the following segment of the series in mind, maintain a smooth continuity of action throughout.



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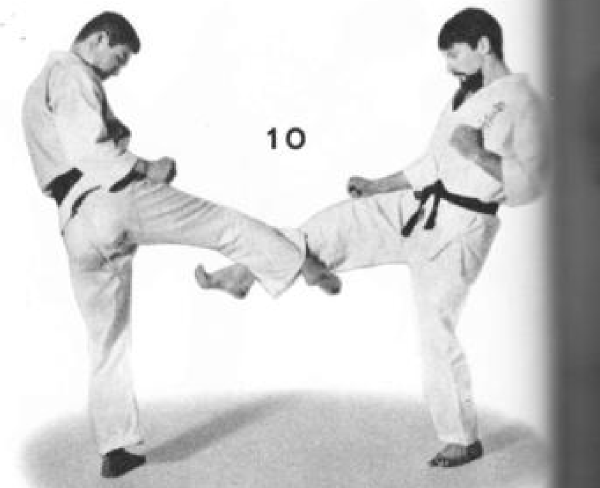
instep roundhouse block (*haisoku-mawashi-uke*)

Employing the roundhouse kick movements, this block stops the opponent's kick from outside or inside and, after throwing him of balance, permits you to follow up with suitable attacks.

For instance, block from the outside with your right foot when your opponent kicks from the outside with his left foot, and destroy his balance (#6). Use your right foot from the inside against a kick from his right foot (#10). In the first case, strive to block the instant his leg is completely outstretched, but in the latter, your timing must be a little faster: block when he first begins to extend the kicking foot.

The follow ups consist of a side kick (#7), a roundhouse kick to his side (#8), and a roundhouse kick to the face (#9).



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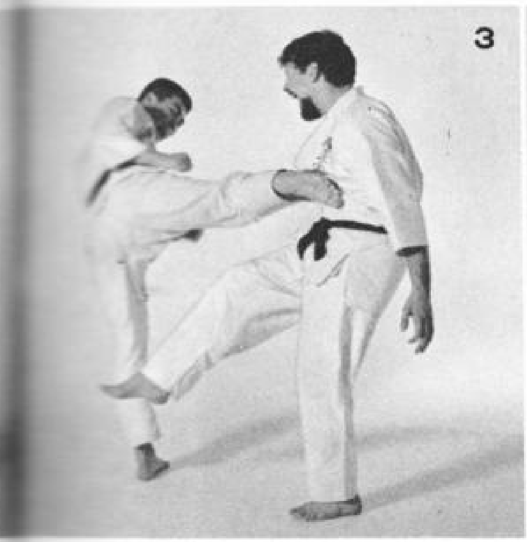

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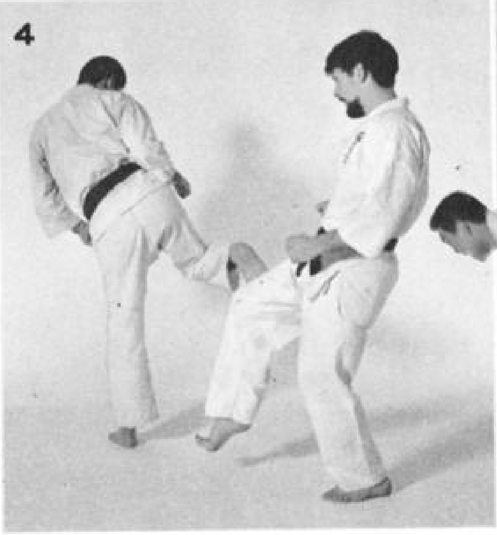

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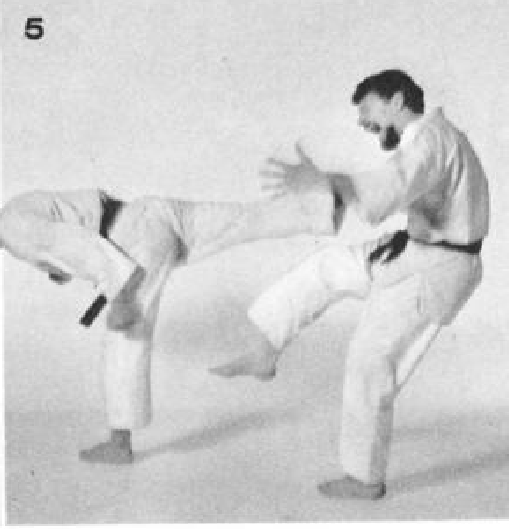

When blocking with a kick that moves from the inside outward, (#10), kick to your opponent's groin (#11), twist your body around till you face away from him, and direct a knife-foot side kick to his abdomen (#12). Then, putting both hands on the floor, finish with a back kick (#13). Since this series contains an element of surprise, your body movements must be very fast.

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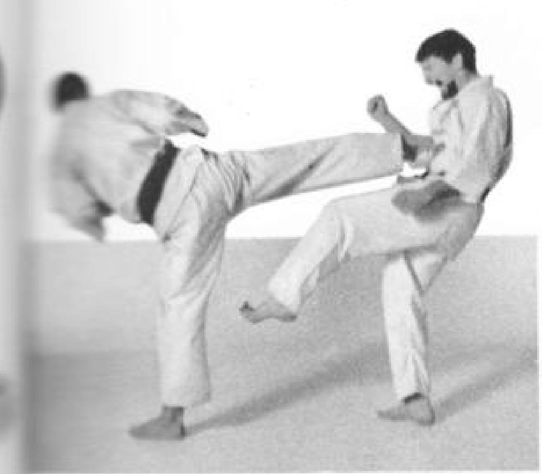

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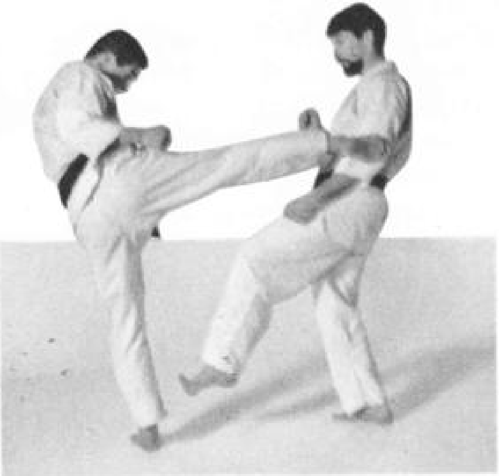

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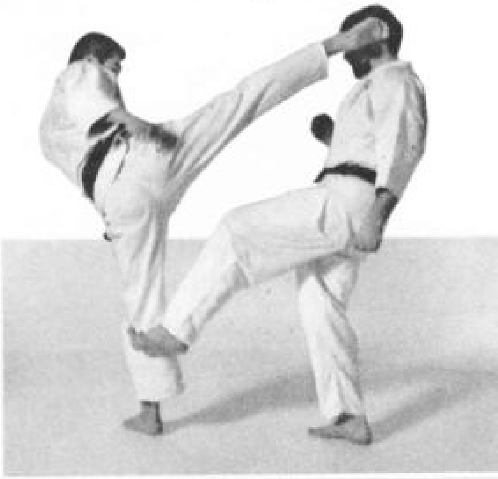

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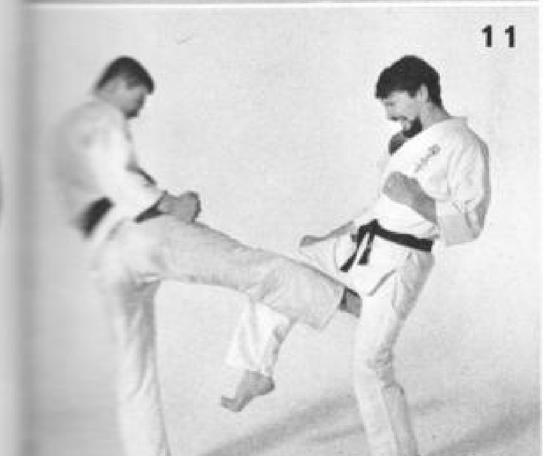

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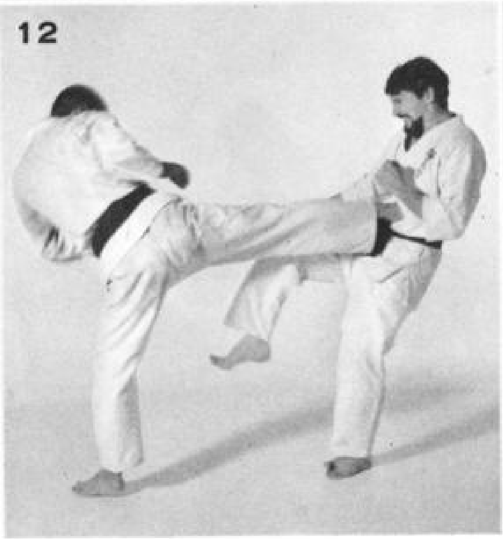

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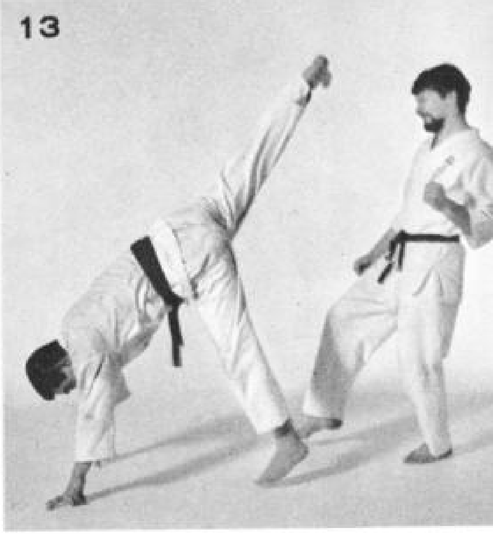

high-kick block (*keage-uke*)

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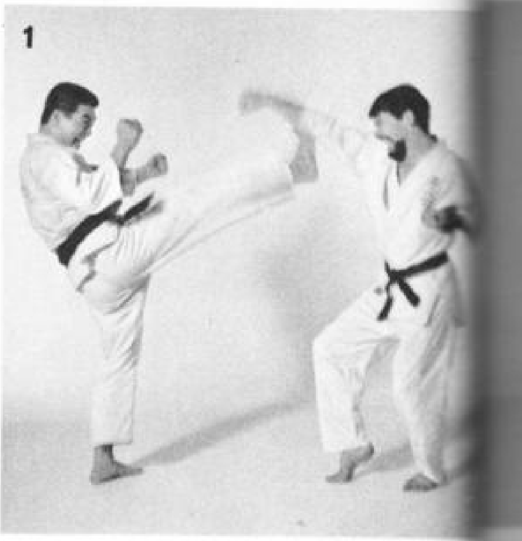

Used mainly against kicks and thrusts to your upper body or head, the high kick block is intended to damage the opponent's arm or leg. Although, for the sake of convenience, I explain blocks for both kicks and thrusts, the extreme danger involved in blocking thrusts with kicks makes the tactic very unpopular: if the blocker is clumsy, the attacker can easily grab the blocking foot and turn the technique to his advantage. On the other hand, it is foolish to completely disregard the move because it is good practice in accurate high kicking to a target.

You must first establish a comfortable interval and provoke the attack. It must not reach you, however, and you must kick upward the instant your opponent attempts to retract his foot or hand. The ideal series of actions is shown in #1 & 5.

Follow the block by a front kick delivered straight forward, with the knee held in approximately the position it occuppied during the block (#2). In the next instant, turning your body on your toes, direct a roundhouse kick to the back of your opponent's left leg (#3). After returning your body to its original position, execute a high kick (#4).

The complicated changes of body direction—#2 face the opponent directly, #3 change direction, #4 return to original position—require you to remain on the toes of your support foot and to preserve total balance. In this, as in all the other follow-up techniques, light, quick movements and balance incorporated in a fluid continuity of action are essential and should be the object of intense training.

The high-kick block is very effective when the opponent attacks with a high kick because it is possible for you to drive his leg upward by aiming at the thigh, the knee, the calf, or the ankle (#5). In this case, lower your leg faster than he does, execute a groin kick (#6), continue with a roundhouse kick (#7), and after retracting your foot and turning your body 180 degrees, finish with a back kick (#8–9).

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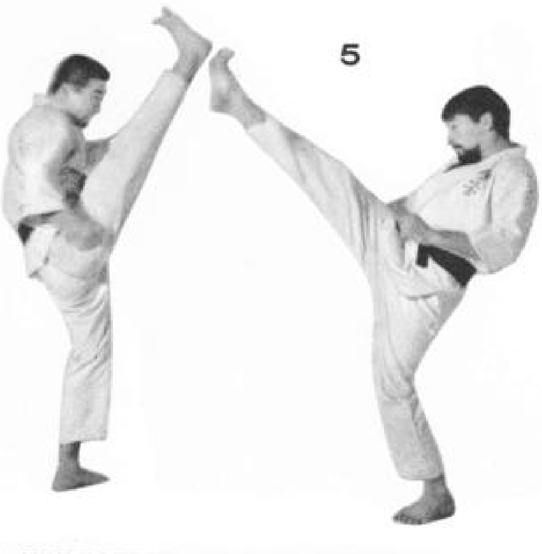

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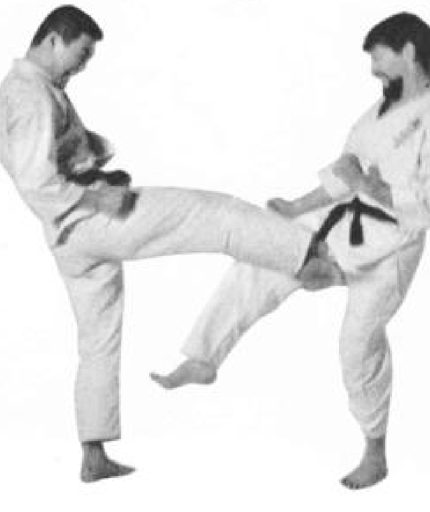

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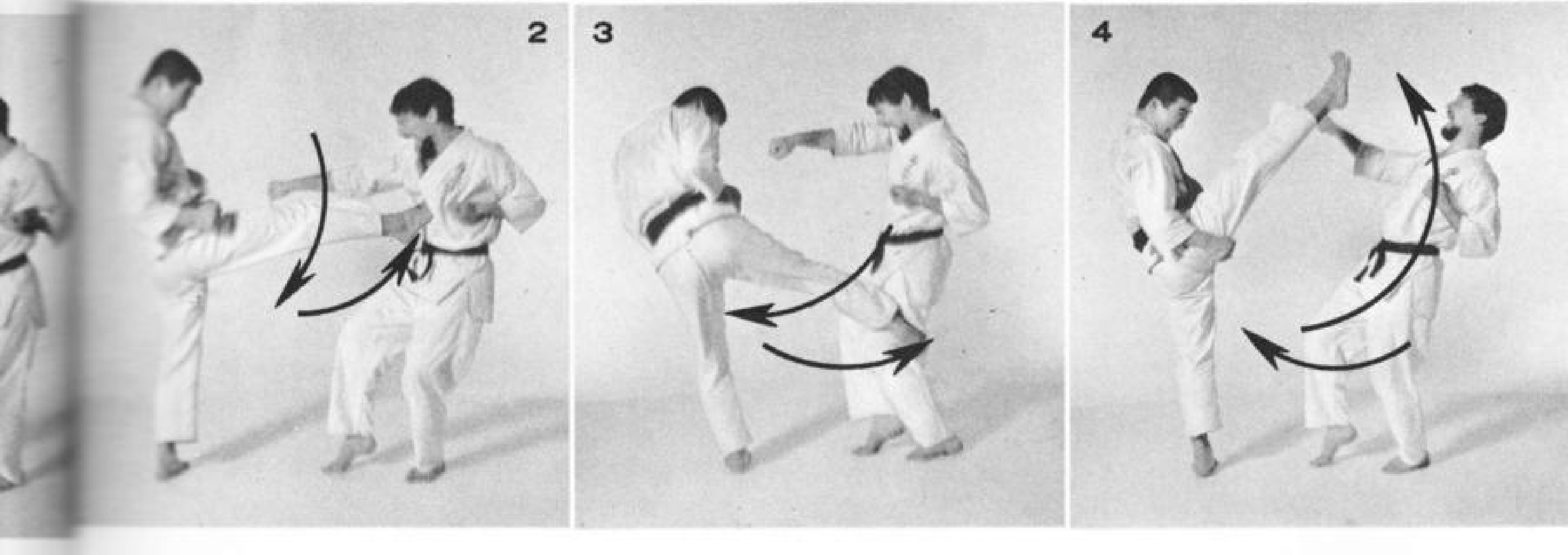
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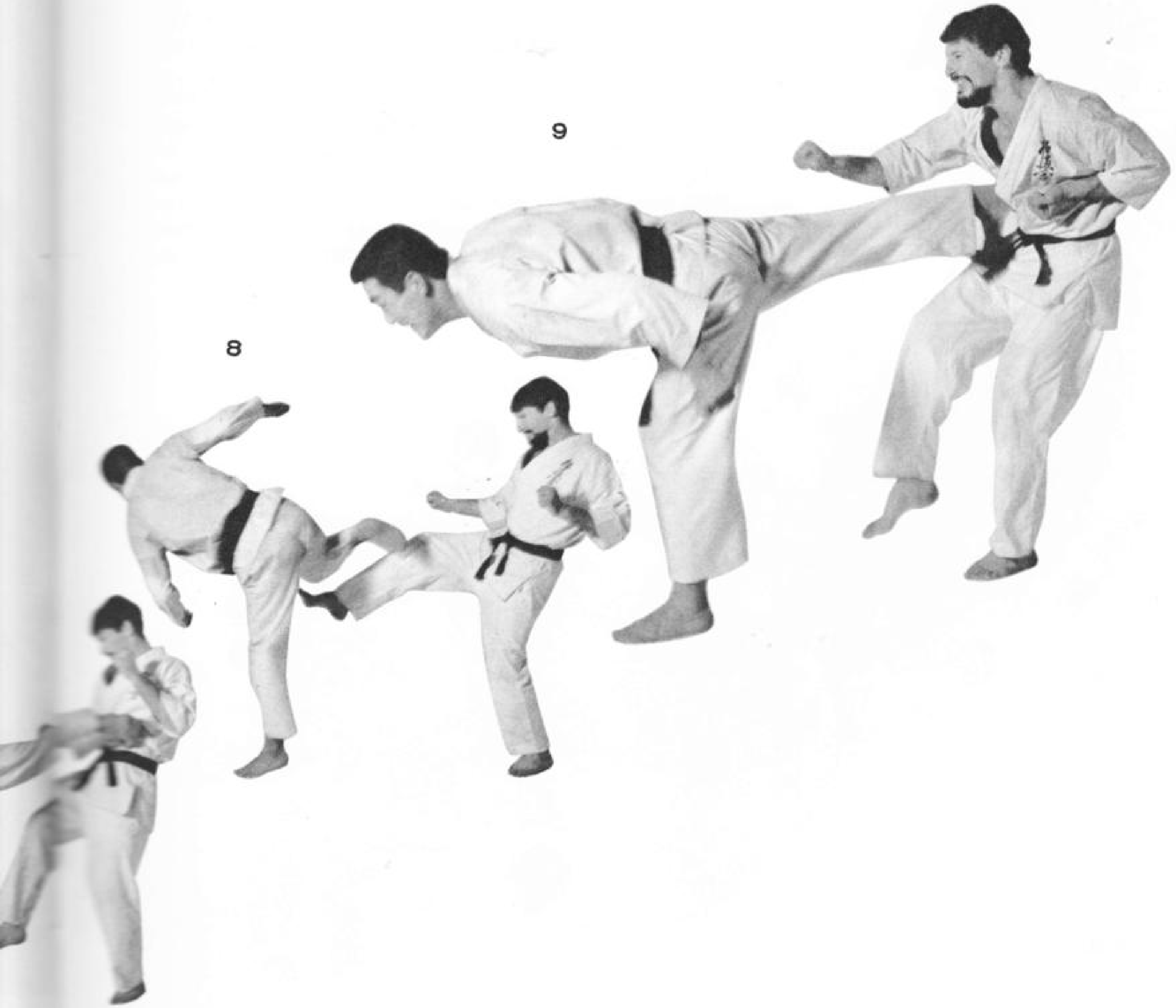
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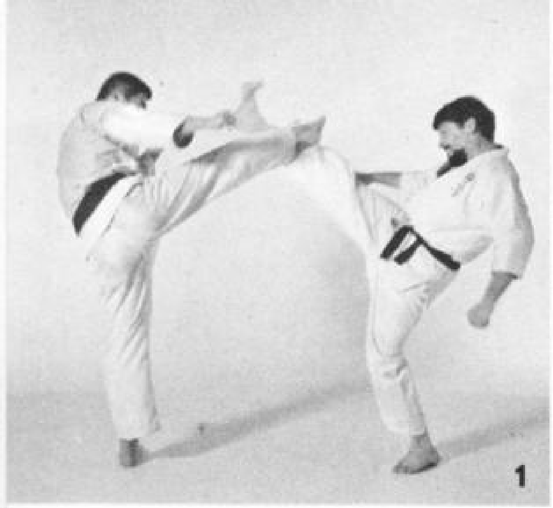

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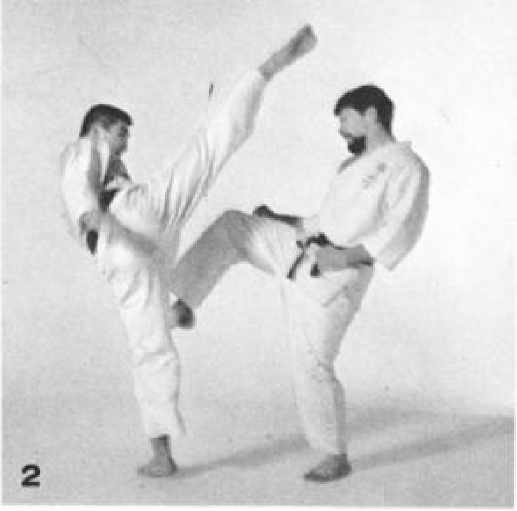

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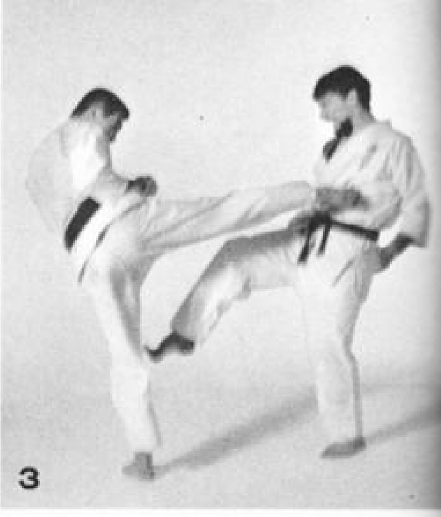

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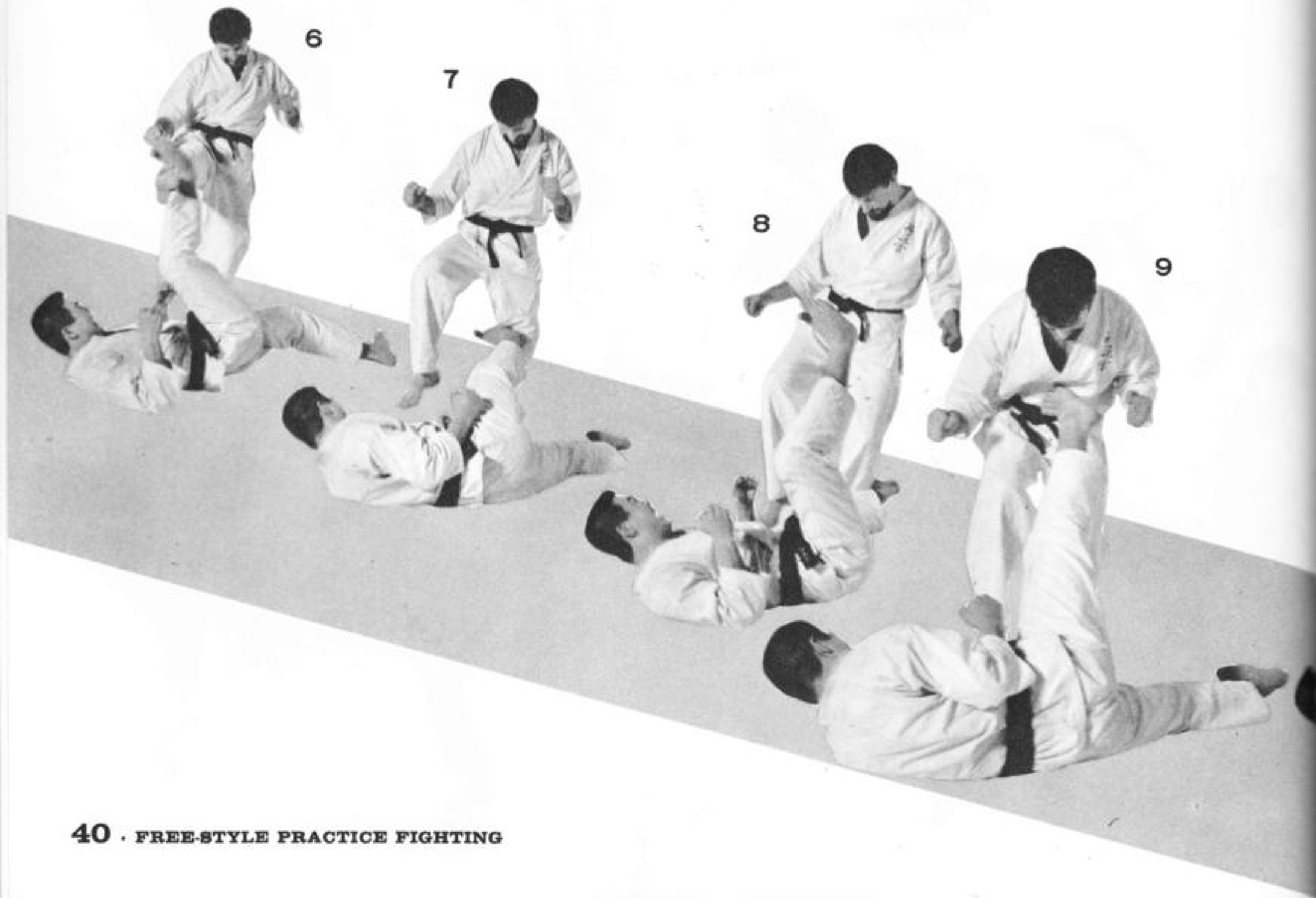
roundhouse shin block (*mawashi-sune-uke*)

Although employing the standard roundhouse kick, this technique lets you force your opponent's kicking leg downward by striking it with your shin and crossing your foot with his (#1). This should be followed by a roundhouse kick to the face (#2), another roundhouse kick to the abdomen (#3), a kick to the groin (#4), and a turn of the body preceding a final back kick (#5).

During steps #2, #3, and #4, when the direction of the body does not change and the resulting stability enables you to pack maximum power into the kicks, all of your weight must rest firmly on the toes of the support foot. This is true because one of the three kicks may enocunter such resistance from the opponent that some of its force recoils against you. If this happens when your support foot is unsteady, you will loose your balance.



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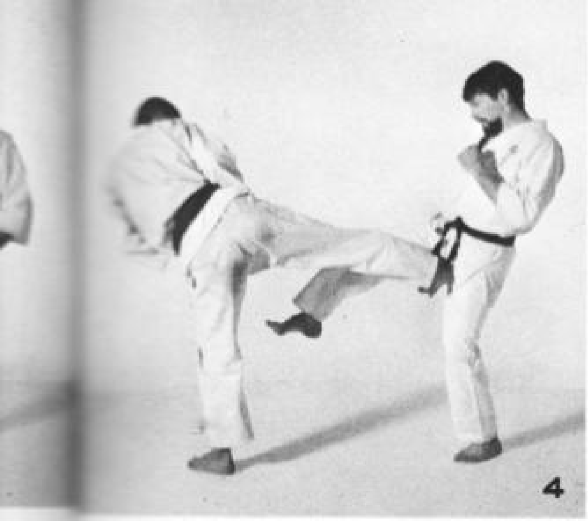
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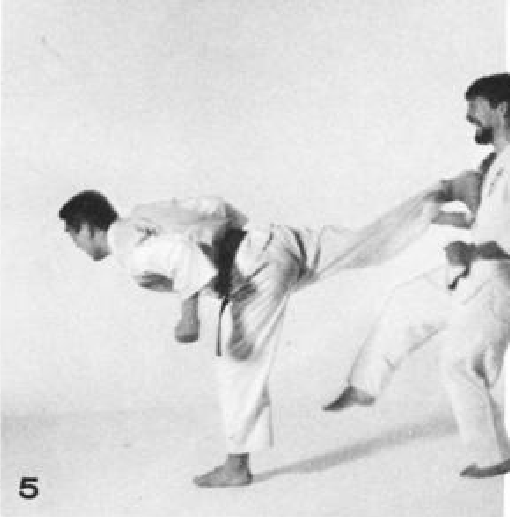
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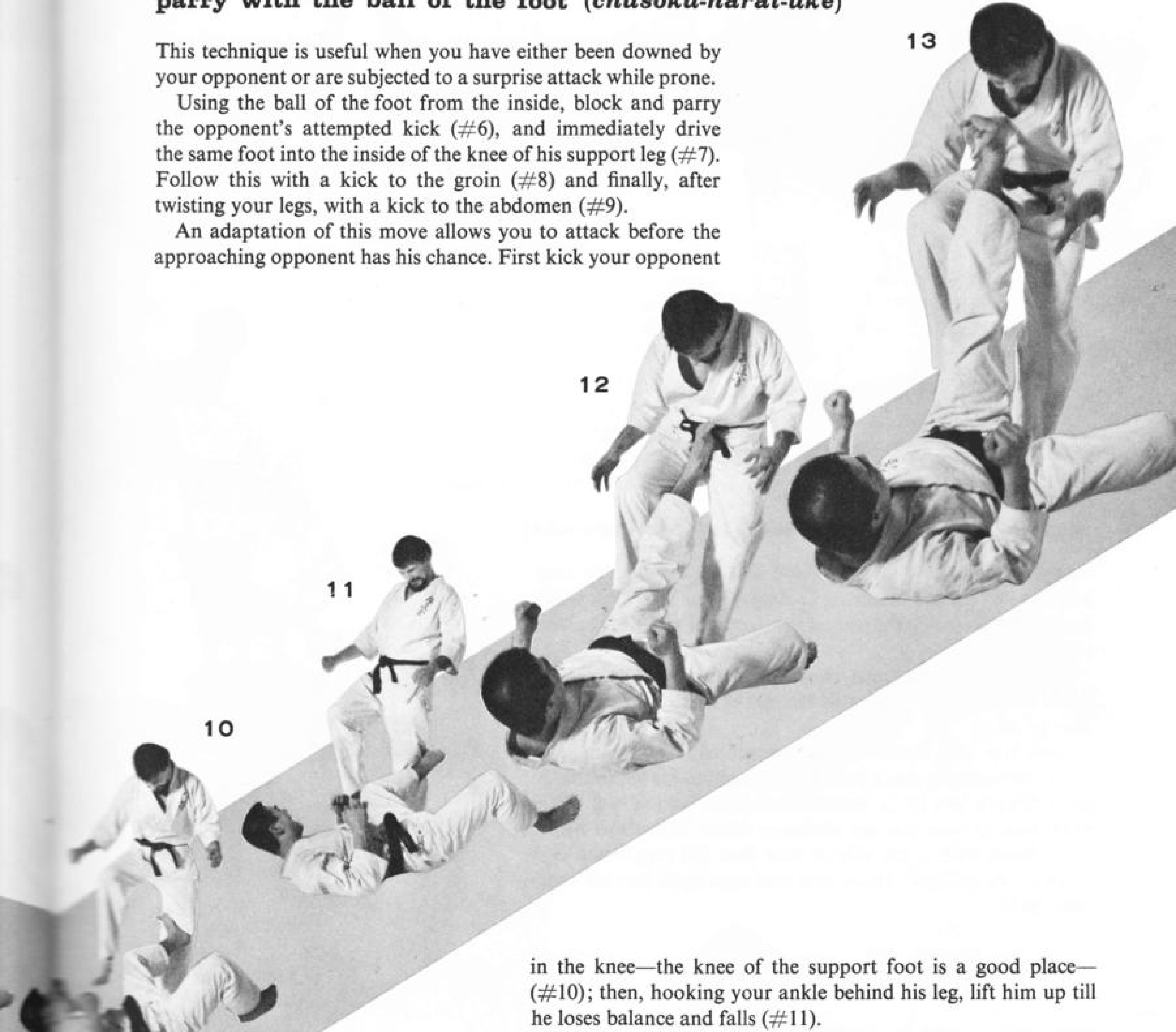
parry with the ball of the foot (*chusoku-harai-uke*)

This technique is useful when you have either been downed by your opponent or are subjected to a surprise attack while prone.

Using the ball of the foot from the inside, block and parry the opponent's attempted kick (#6), and immediately drive the same foot into the inside of the knee of his support leg (#7). Follow this with a kick to the groin (#8) and finally, after twisting your legs, with a kick to the abdomen (#9).

An adaptation of this move allows you to attack before the approaching opponent has his chance. First kick your opponent in the knee—the knee of the support foot is a good place—(#10); then, hooking your ankle behind his leg, lift him up till he loses balance and falls (#11).

Still another adaptation calls for a sudden kick to your opponent's groin followed by another to his chin (#12–13).



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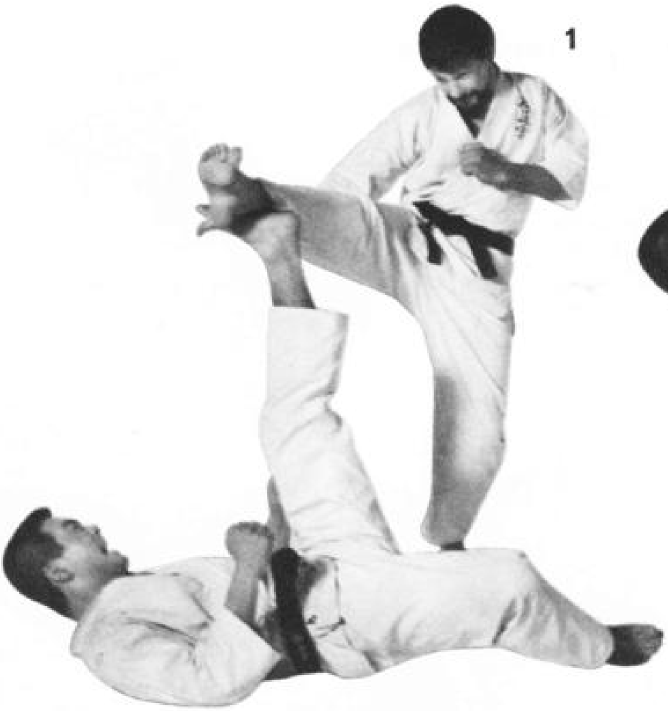

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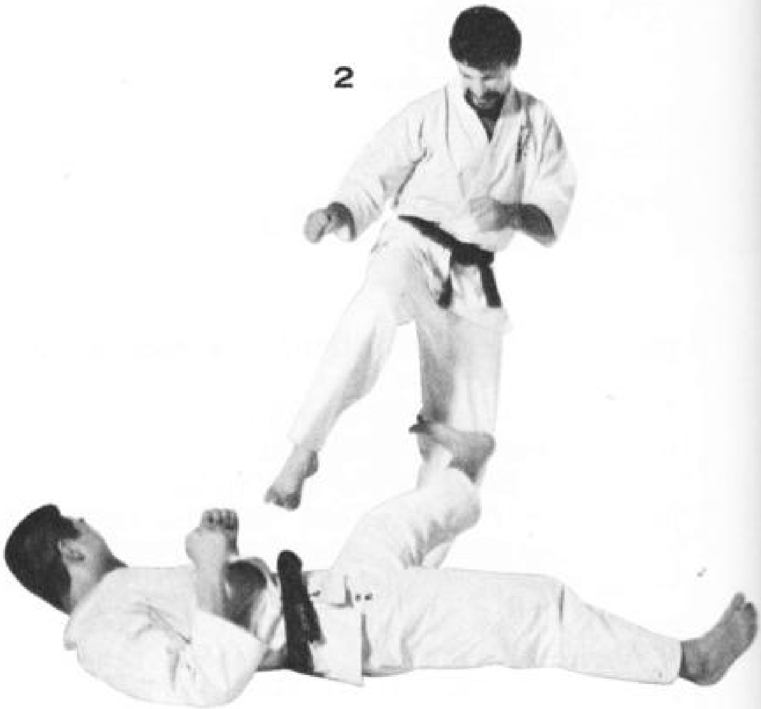

high block with the arch (*teisoku-age-uke*)

Again from a prone position, but this time using the arch, kick the opponent's attacking foot upward as high as possible: the higher you kick it the greater the chance of his losing balance (#1).

To make the technique effective, force your opponent to move in front of you even to the extent that his body hovers over yours.

After you have kicked his foot upward and forced him backward, immediately aim a joint kick straight to his leg so that he leans toward you (#2). Instantaneously, drive the heel of the same foot upware into his abdomen (#3); follow this with a roundhouse kick to the side or back that will topple him even further forward (#4). Drive your heel once again into his abdomen (#5).

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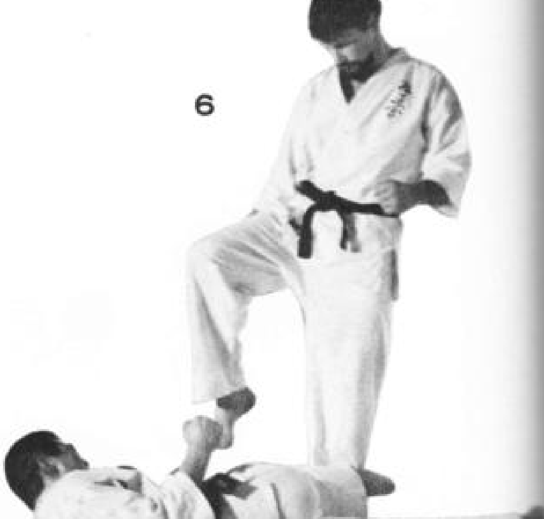

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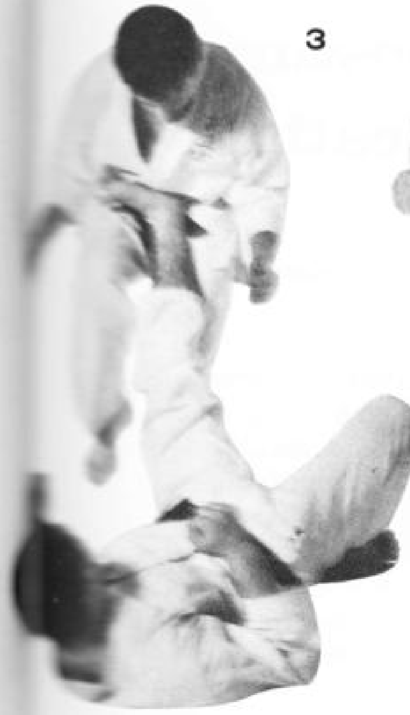

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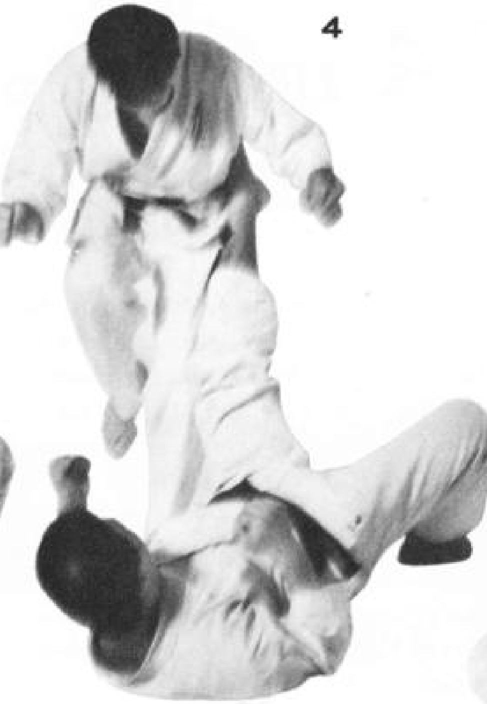

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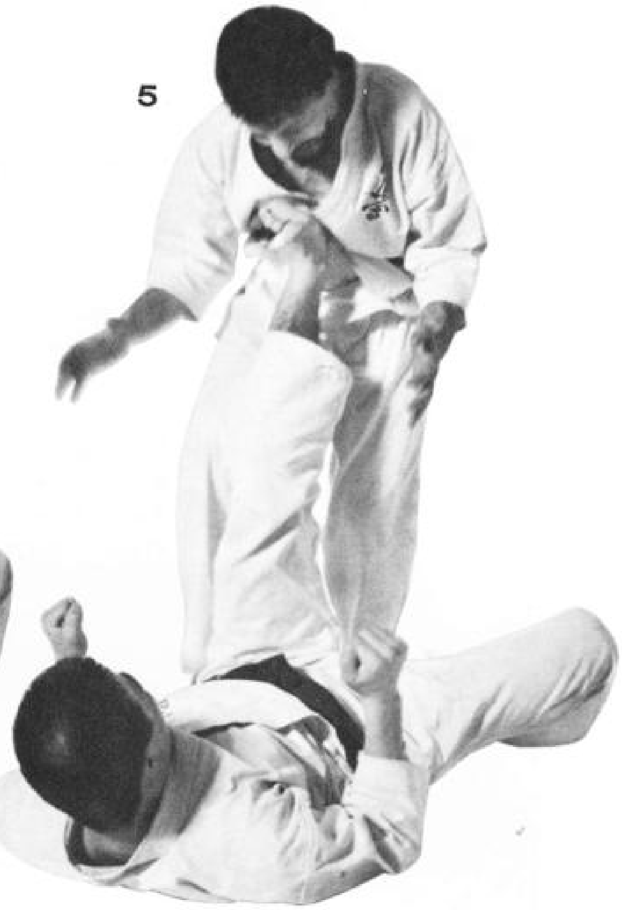

The procedure is somewhat different, however, should the opponent sense the danger of being forced off balance forward, and not attempt a kick. In such a case, attack so that he falls slightly backward; then drive a roundhouse kick to the back of his knee (#6). This should force him farther backward. Continue by hooking your ankle around the rear of his calf, and lift it upward till he falls (#7). In addition, if your opponent is close enough you can kick his groin (#8) and then execute a front kick as he leans forward (#9).

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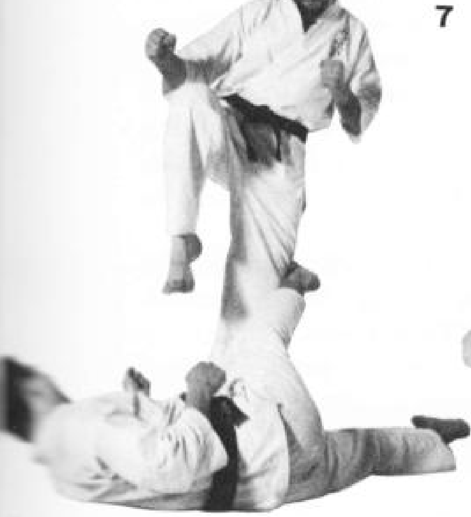

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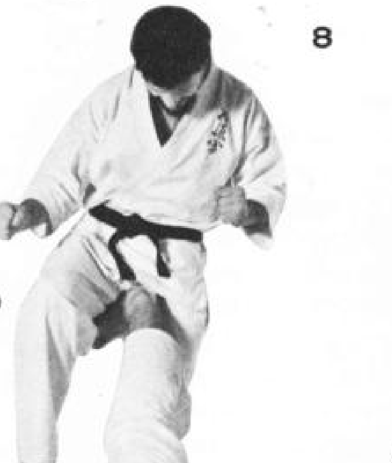

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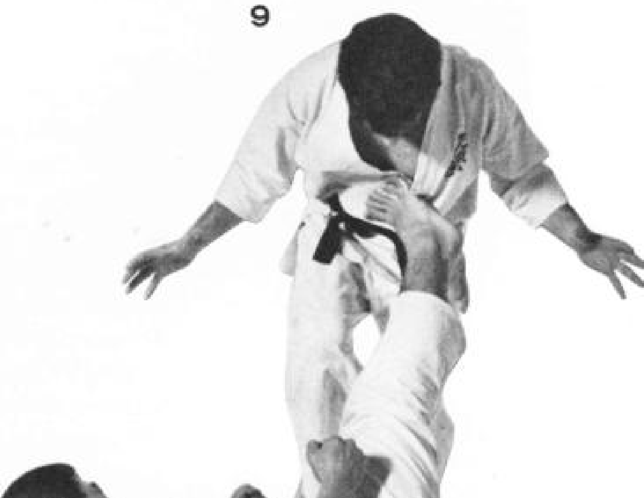


CHAPTER

4 fighting postures and applications

In simple motions, such as rising from a chair, the body generally acts automatically, without conscious control, to carry out action stimulated by waves from the brain. The karate stances (*kamae*) enable the body to execute messages from the brain and to carry out required movements as easily and as economically as possible. Of course, physical stance must be accompanied by a certain psychological preparedess, a decision to make a certain move. This kind of preparation can be interpreted as a mental stance manifest in the body without one's necessarily making any verbal pronouncement on the matter. For instance, when an enemy approaches, almost everyone automatically plants his feet firmly on the ground, outstretches his arms, and by means of physical attitude represents mental determination to resist assault. This too is a kind of stance.

Interpreted in the broad sense, stance influences many aspects of daily life and plays a part in the activities of the animals around us. A cat with arched back, hair on end, and bared fangs is, by means of physical attitude, warning the approaching dog that he will stand for no nonsense. The cat has, in other words, assumed a battle stance. This example pertains to unconsciously assumed, automatic stances, but the ones I will mention below are conscious combinations of mental and physical stance designed to meet the demands of practice fighting.

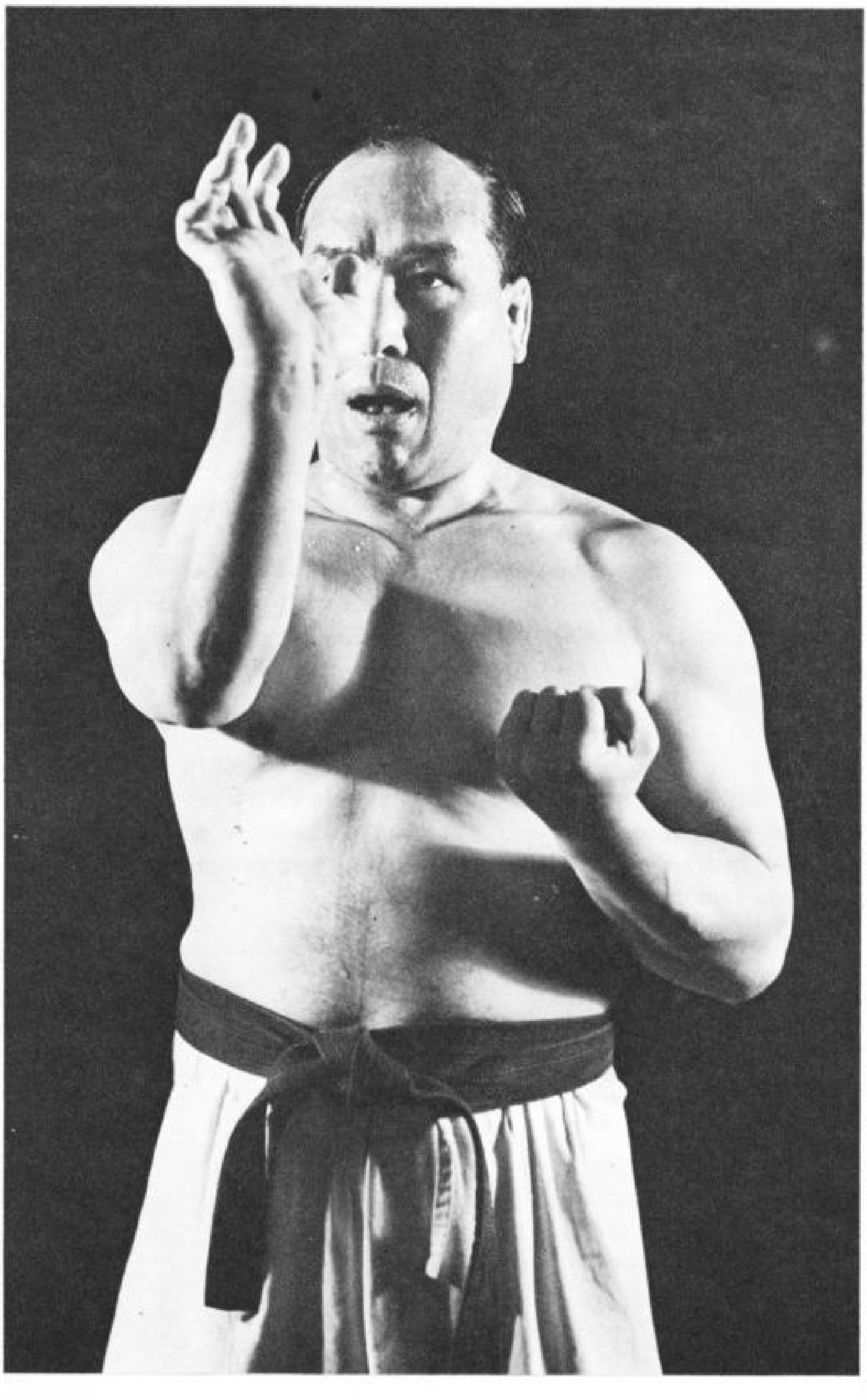
Strictly limited in number, most of the stances occurring in practice or matches as attack or defense positions involve holding the arms in a high or medium pose. Although these postures permit adequate attack and defense, they are not necessarily ideal for everyone. In karate techniques, as in all things, each individual must strive to polish and refine the moves that best suit his unique body build, personality, and talents. Consequently, in the following pages I introduce a number of stances not merely to increase the number of things you must learn, but to give hints on ways to make best use of the techniques at which you are already proficient. I leave the selection of these stances totally to the individual, because with repeated practice you will discover the ones best suited to your special needs.

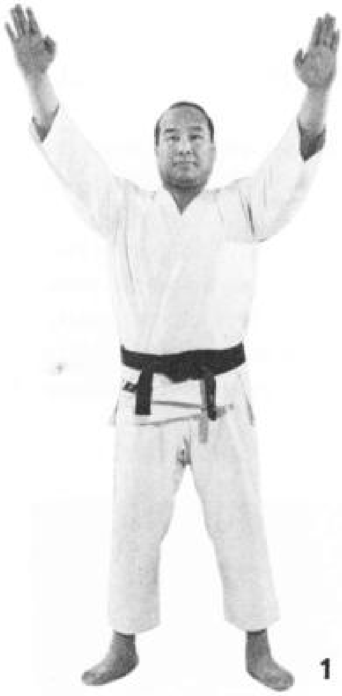
Since karate is a combat art, it shares certain stances with other methods of fighting but is especially close to Japanese fencing (*kendo*). Indeed, several karate stances have been taken directly from *kendo*. Perhaps the similarity arises from the fact that the sword, once brought into violent contact with the body of an opponent, can mean sudden death, just as a single devastating karate blow spells immediate destruction.

Master fencers, since the beginning of the art, have devised stances that best suit the expediencies of combat; these may be divided into three main categories: upper, middle, and lower stances. A man with mighty arms whose sweeping downward blows are his forte usually holds the sword high. Another fencer specializing in thrusts prefers the middle position, whereas a sudden surprise attack virtuoso almost always employs the low one. I use these same three categories in explaining karate stances simply because they are convenient in reference to the head, trunk, and lower abdomen and hips.

Furthermore, since the feet are generally in the cat stance, except in certain exceptional cases, I will not explain their positioning in detail but refer you, instead, to the photographs.

Finally, it is vital that you remember to move constantly to accommodate your stance to the opponent's actions and to the requisites of your own defense or attack. Although, when opposing a partner of immensely inferior skill, you can probably get the better of him while remaining in one position, when the odds are closer, it is imperative to alter your stance frequently.





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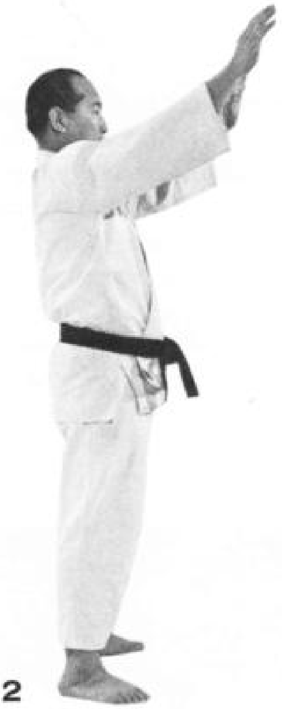

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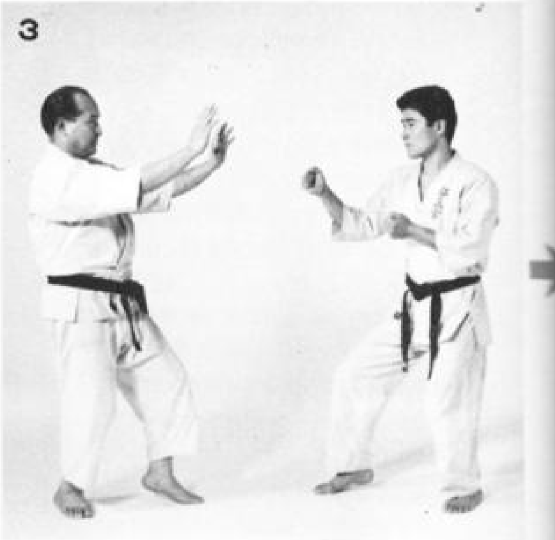
a. high fighting position



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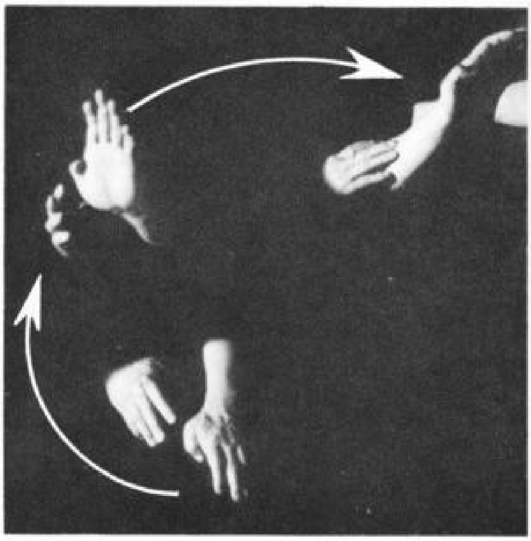
basic position

Rarely used in actual combat, this basic posture (#1 & 2) occurs in standing Zen discipline or in other psychological training when it is necessary to replenish one's spiritual strength or to reinforce one's sense of unity with the total universal spirit. The numerous upper-body fighting postures that originate from the basic one, however, are widely used by advanced men and beginners alike in free fighting practice because their movements are large, masculine, and expansive in feeling. Tall people with long legs find these postures especially advantageous.

The motions involved inspire the opponent with a healthy sense of your power as you block his moves and hold your ground, but their very size tends to slow you down. Nevertheless, you must not allow your opponent to be more active than you. Instead, block his attacks accurately and completely and throw him totally off balance.

two-hand swing position
(*maebane-kamae*)

This technique is said to have been devised by Wan Chun Kun (born in the vicinity of the Wutang Mountains, in 1752), who originated the idea of using the arms as wing-like appendages while he was watching birds of prey capture rats. Because of the great strength and freedom of action it permits, the two-hand swing is very popular both in Japan and in China.



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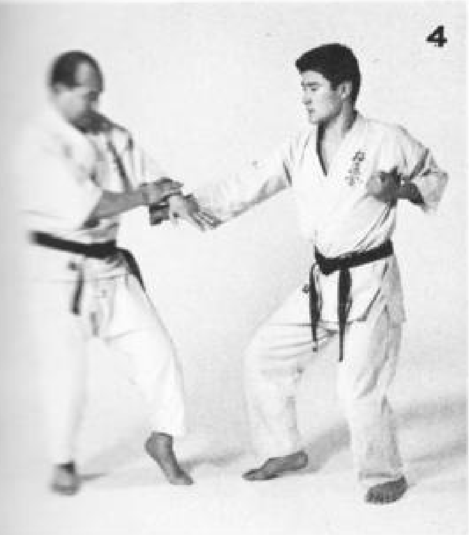

The cat stance is the most suitable. Turning your palms outward, raise them to about your own eye level (#3). This is not done with the idea of attack. It is, rather, a classic provocative move. You will find that you have almost no chance of attacking a man more skillful than you if he uses this position. Consequently, in practice sessions, the senior man should deliberately allow his junior to attack.

Because arm action in this stance is free and strong, it is comparatively easy to unbalance an attacking opponent with it. For instance, sharply swinging your arms downward against a thrust is an effective way to catch your opponent's elbow with one of your hands and thus force him to lean over forward (#4). You can achieve a similar effect by swinging both arms from the outside (#5–7) or from the inside (#8–10).

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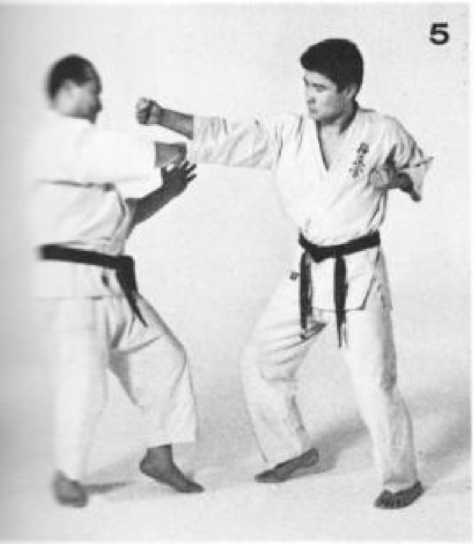

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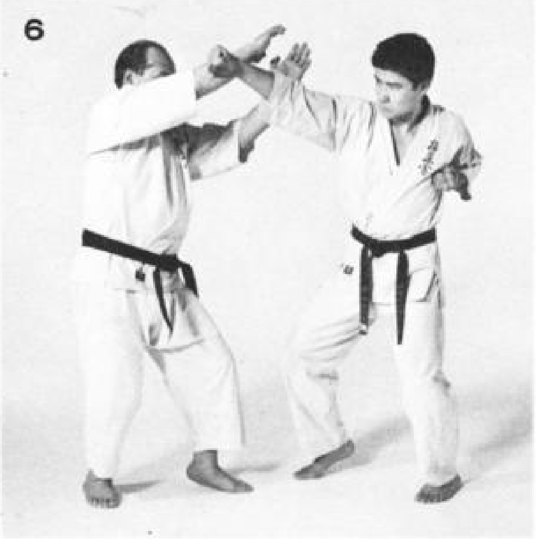

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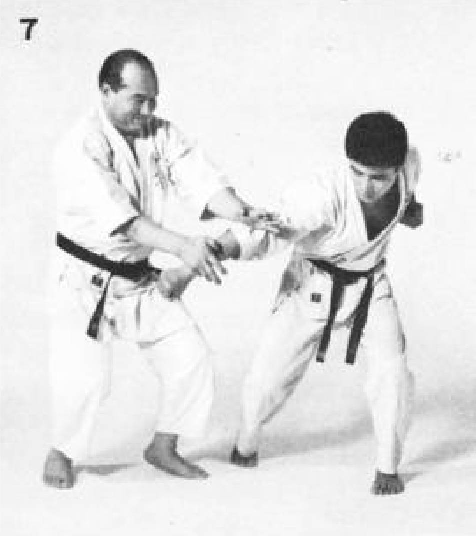

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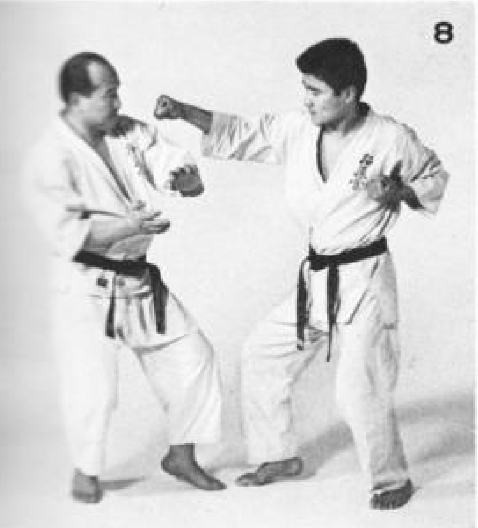

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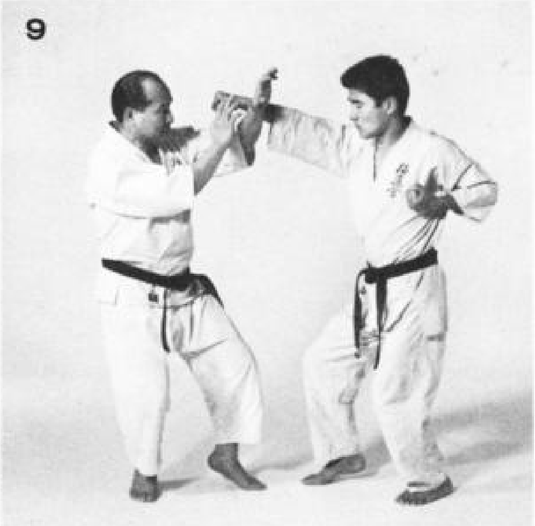

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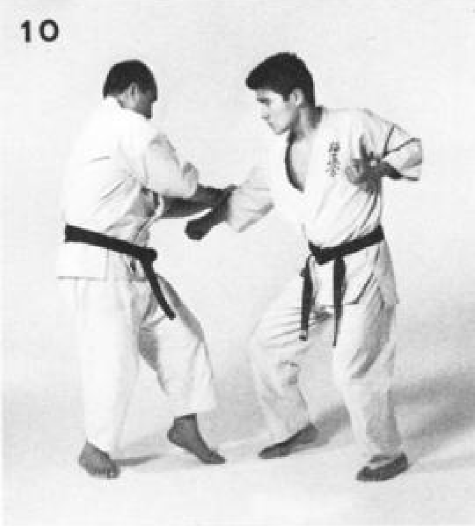

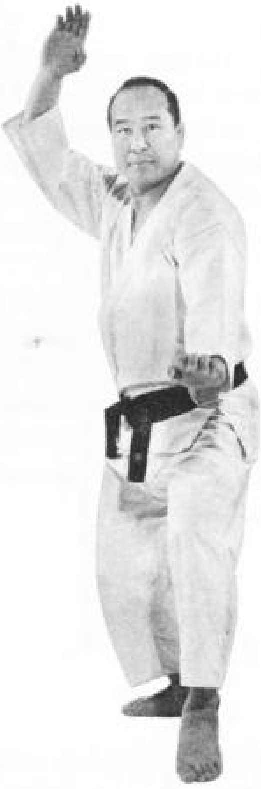
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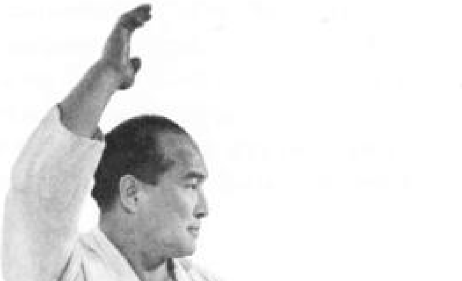
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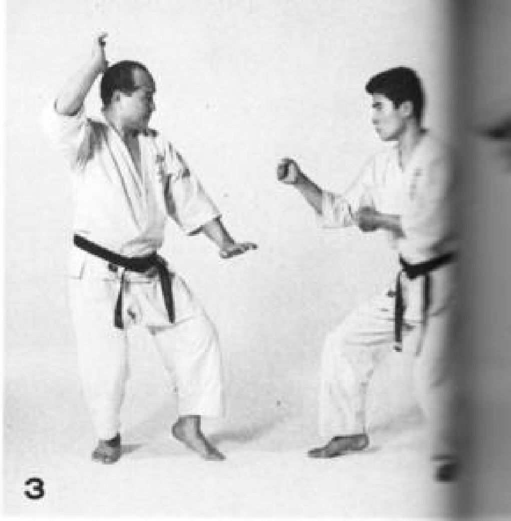
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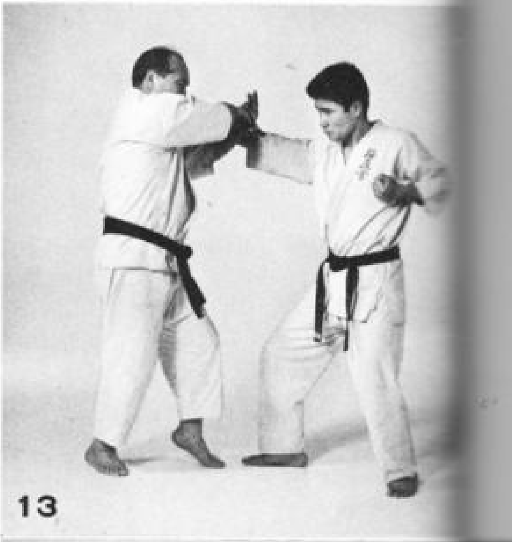
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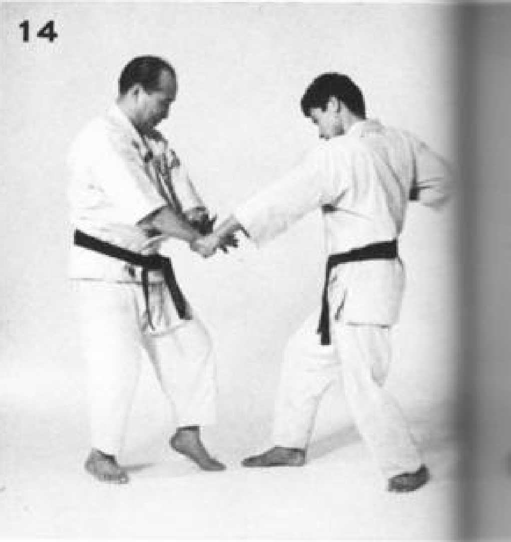
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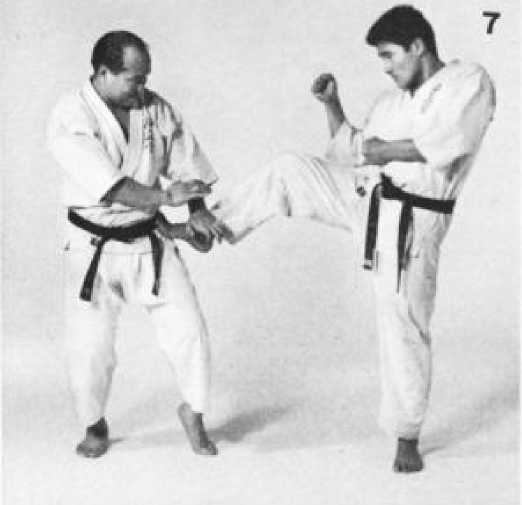
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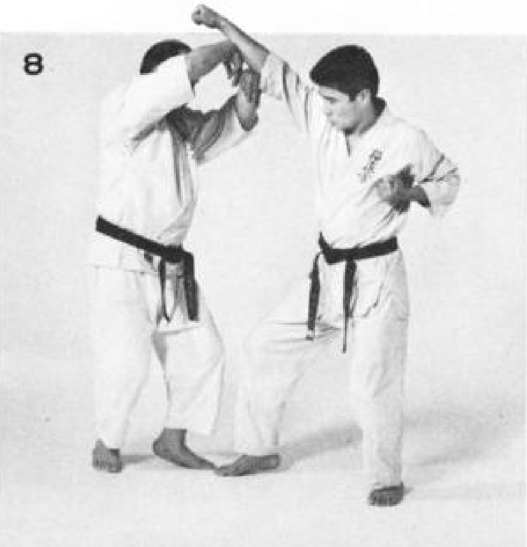
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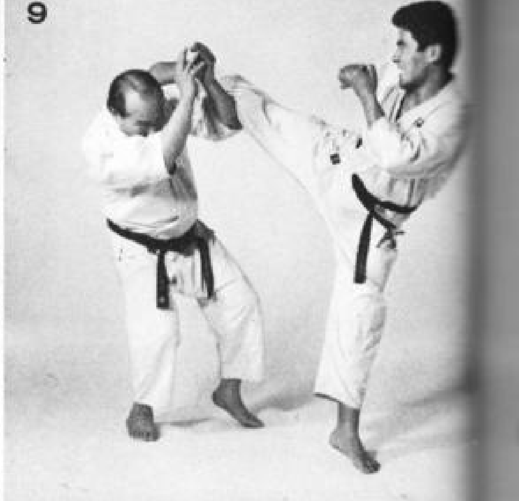
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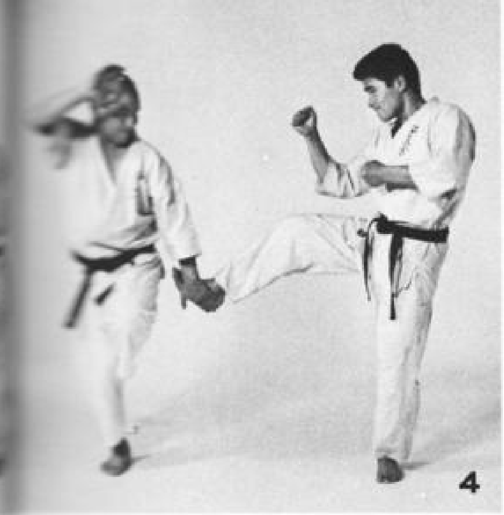
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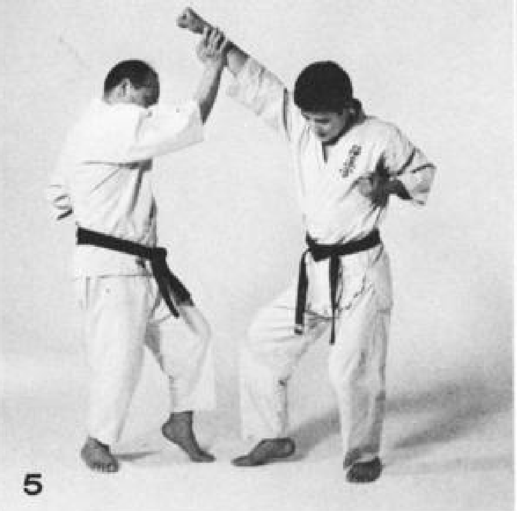
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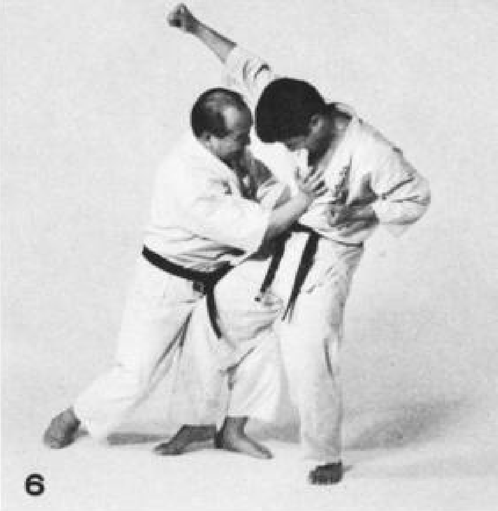
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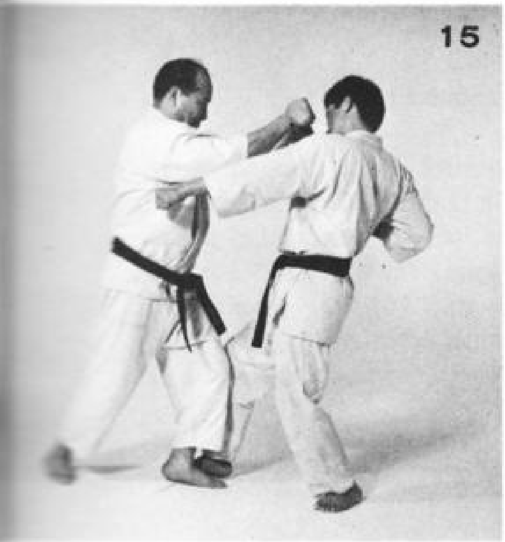
high and low position (*joge-kamae*)

The name of the technique derives from the high position of one hand and the low position of the other (#1 & 2). Although this is a fine posture from which to block or attack, it is so sophisticated that generally only fairly advanced men use it. Begin with the cat stance, which allows you to respond quickly to whatever move your partner makes (#3). Remaining anchored to one spot is bad because it tends to upset your bodily stability.

Most blocks from this position are made with the palm heel. The lower hand is used mainly to block kicks or to stop them before they generate full power (#4). The upper hand can be used to block the opponent's thrusting arm (#5), and then both palm heels can thrust to his chest or abdomen (#6).

Use both palms together to deal with powerful kicks (#7) and both wrists to counter powerful thrusts (#8). Against a roundhouse kick, cover your face first; then seize the attacking foot, swing it around over your own head, and by pushing it away from you, down your opponent (#9–12).

It is possible to use the wrist of the lower arm in a block to the outside (#13), but you should use both wrists if the opponent's thrust is strong. Making a knife-hand of the upper hand, parry a lower thrust to the outside (#14), and thrust to your opponent's face if he gives you an opening (#15).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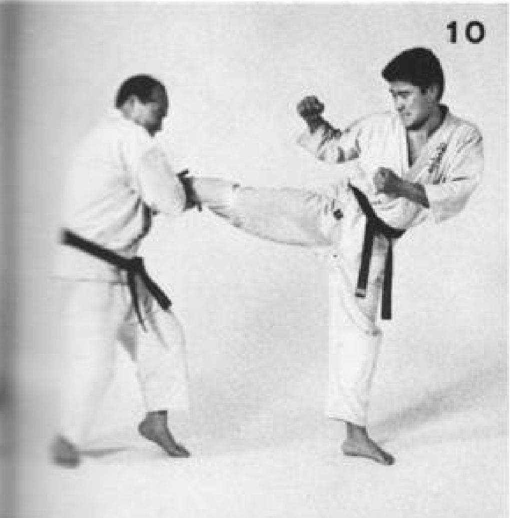
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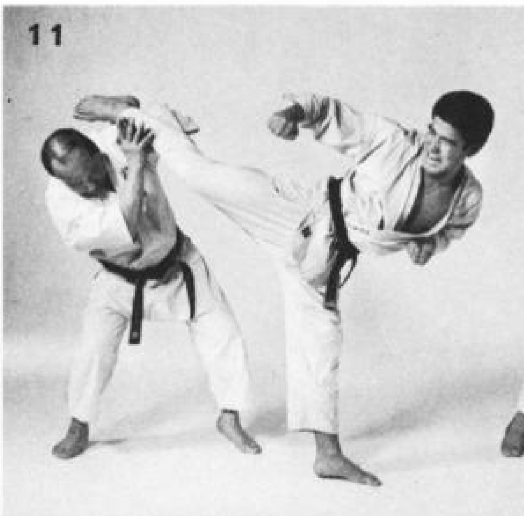
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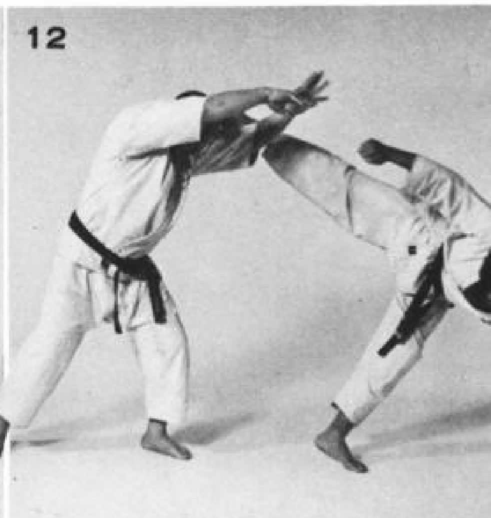
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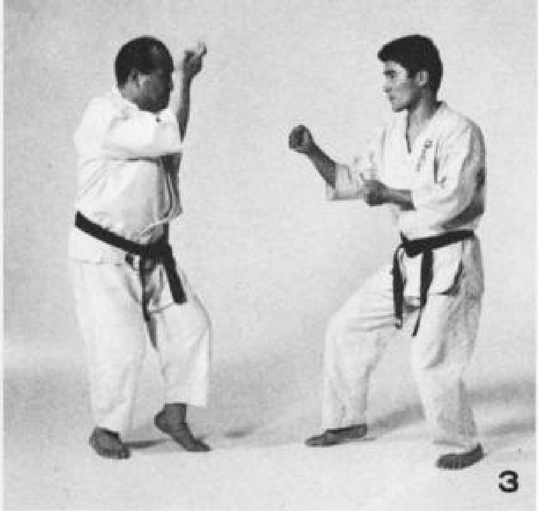

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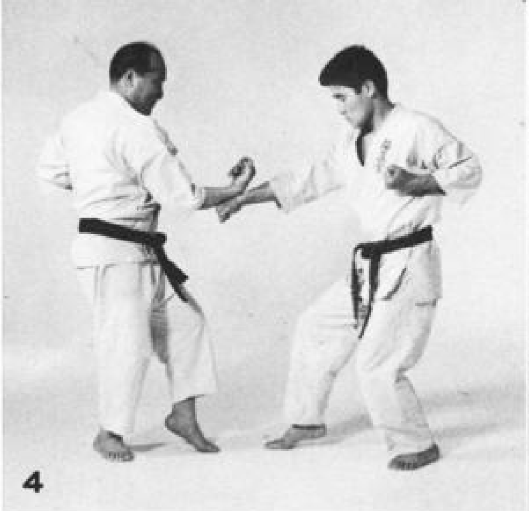

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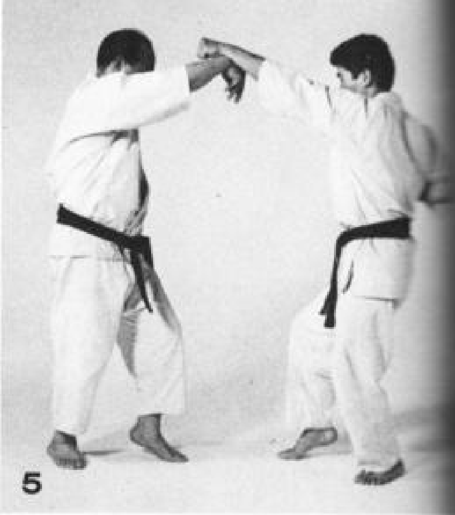

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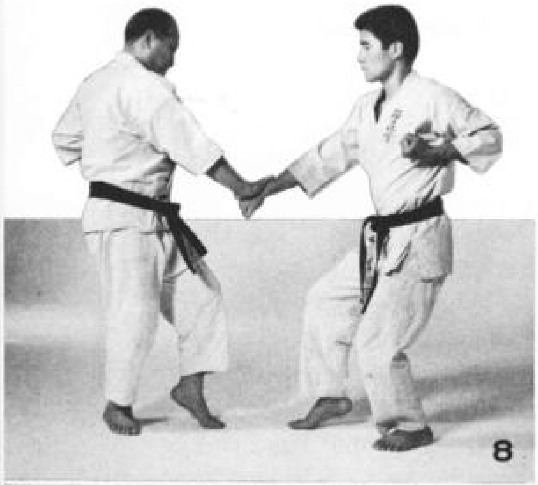

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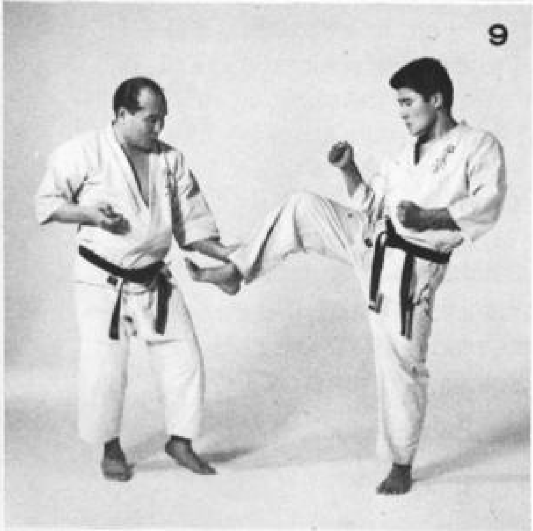

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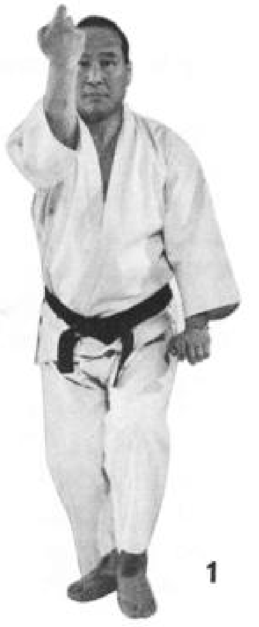

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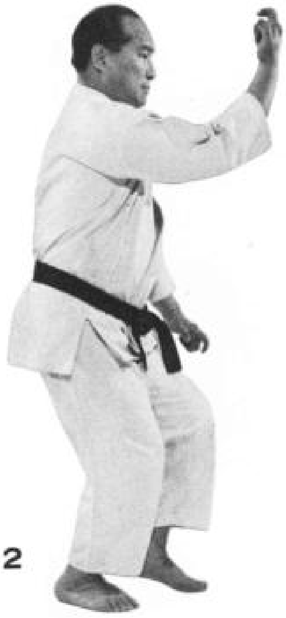

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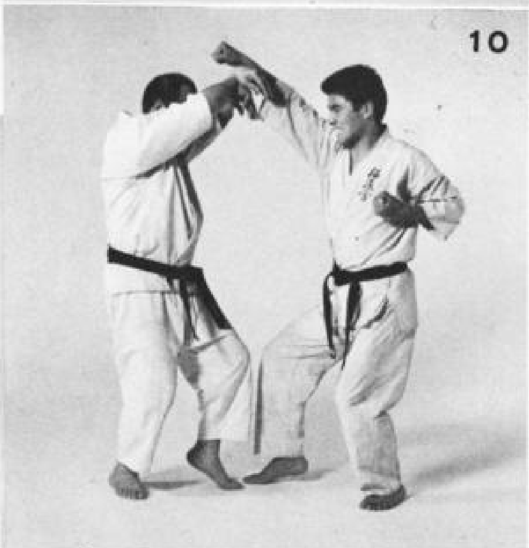
feline position (*neko-kamae*)

Also invented in China in the vicinity of the Wutang Mountains, this posture, very popular in both northern and southern schools of Chinese boxing, is said to have been of key importance to the development of *Taikyoku kempo*. Historical facts on the subject are nonexistent, and the true development is vague. Nonetheless, the position is an interesting and useful one. The name derives from its similarity to the pose of a cat about to seize its prey (#1 & 2).



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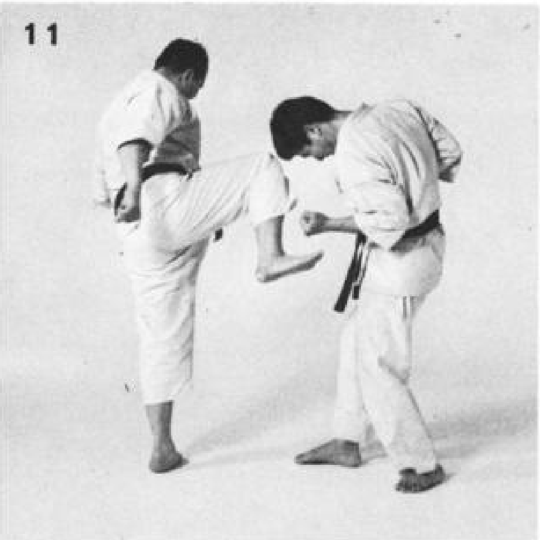

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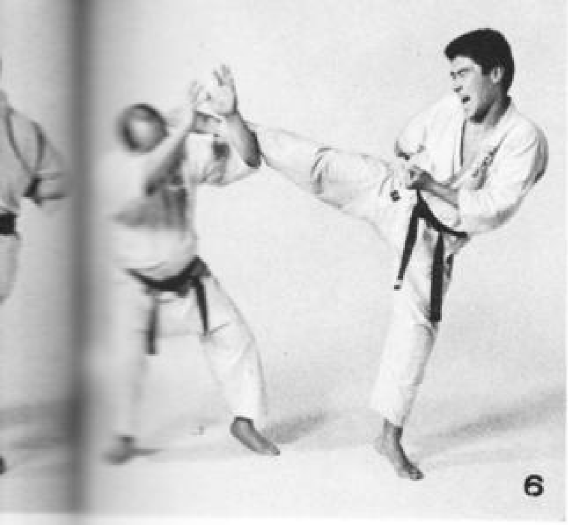
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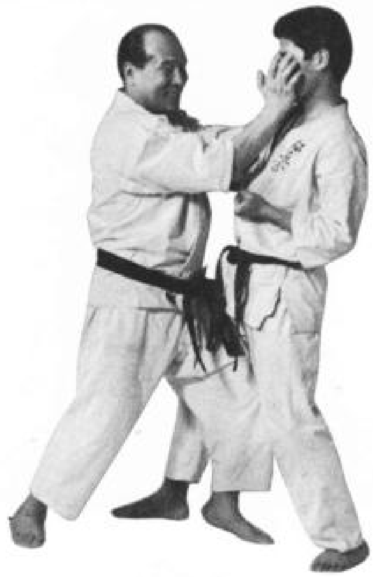
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The hands, the most vital part of the body in this technique, alternate between upper and lower positions to protect the body and enable you to move steadily toward your opponent.

The wrist is most often used in blocks from this position (#3–5). Using both hands to block a roundhouse kick gives you an excellent chance to leap toward your opponent and attack him with both hands (#6–7).

The palm heels, too, may be used in blocks against thrusts and kicks as effectively as the wrists (#8–10). Furthermore, if you are skillful, this move puts you in a good position for a forward kick (#11).

To use the wrist to block a kick, step toward your opponent (#12), but should he approach you, use a crossed-hands block instead (#13). Footwork from this position is very easy; for instance, you can sometimes take advantage of a chance to turn your body around and surprise your opponent with a back kick (#14–15).

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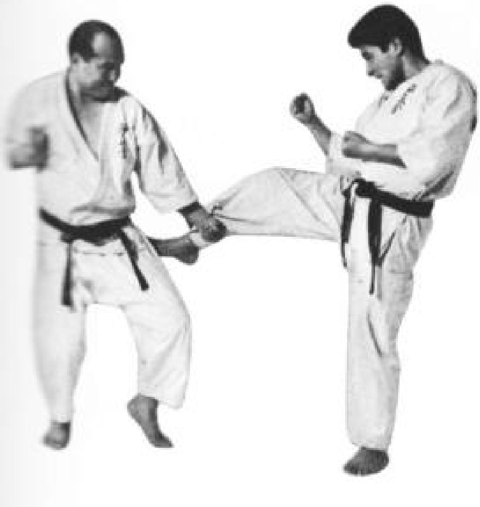

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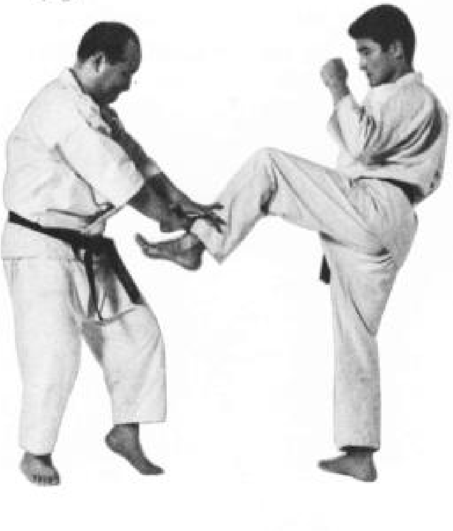

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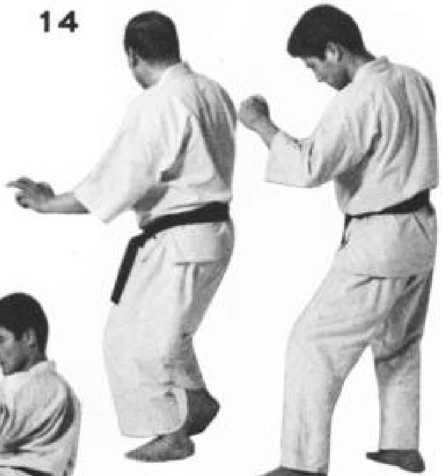

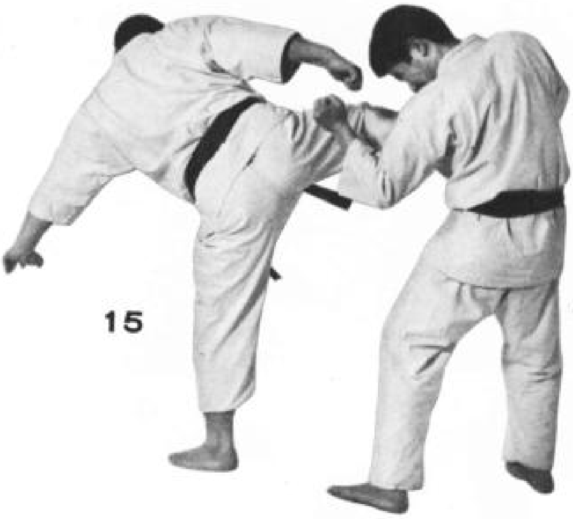
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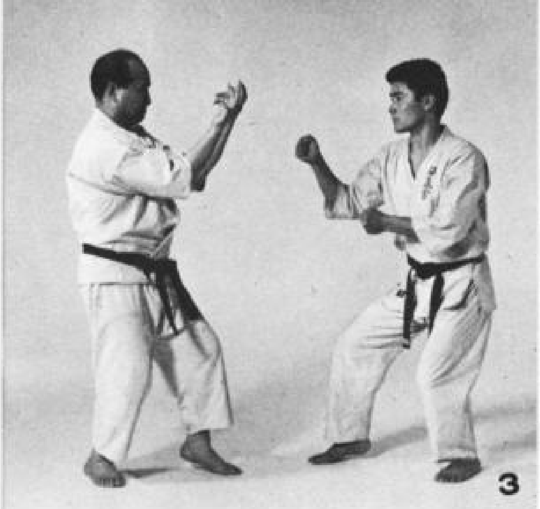

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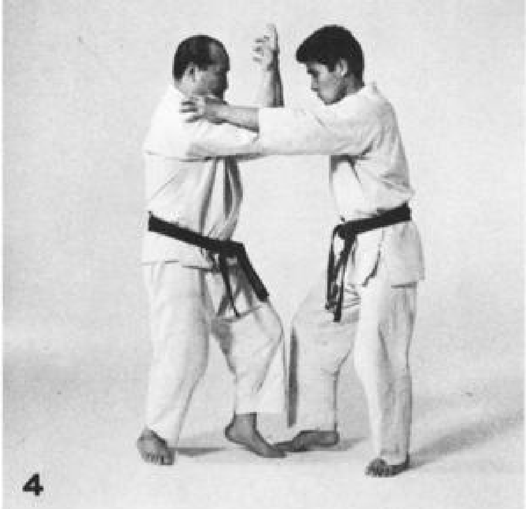

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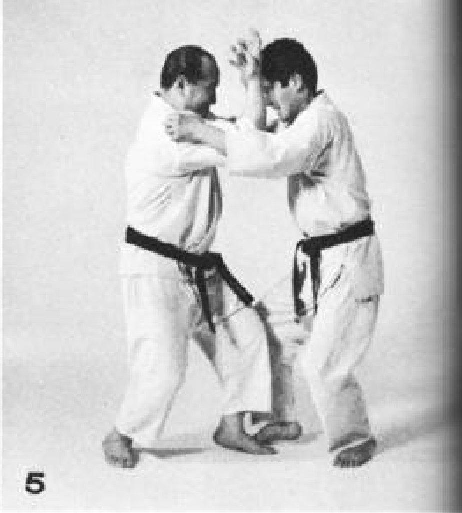

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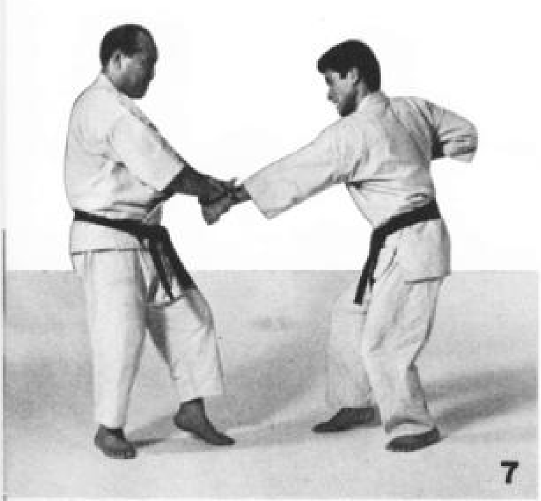

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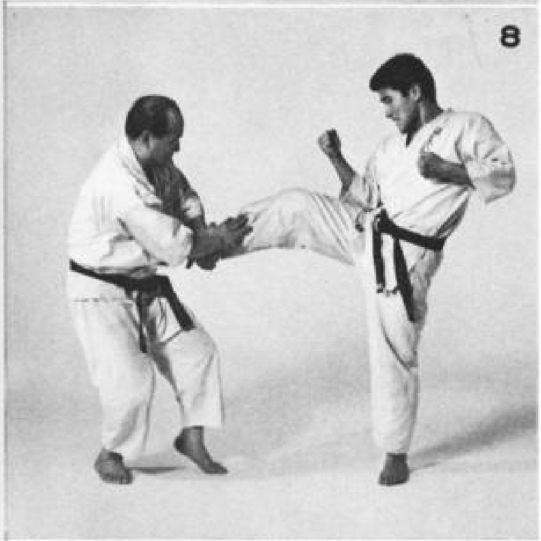

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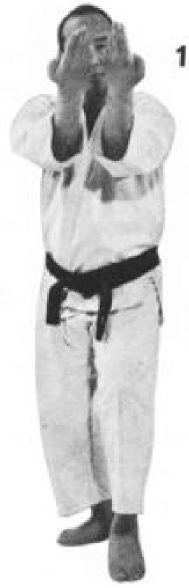

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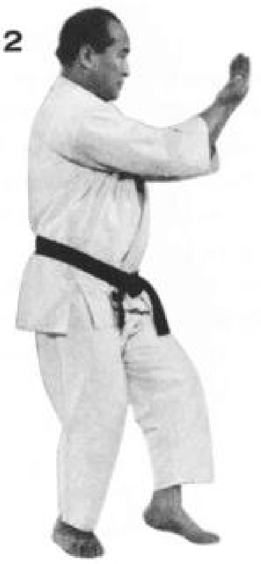

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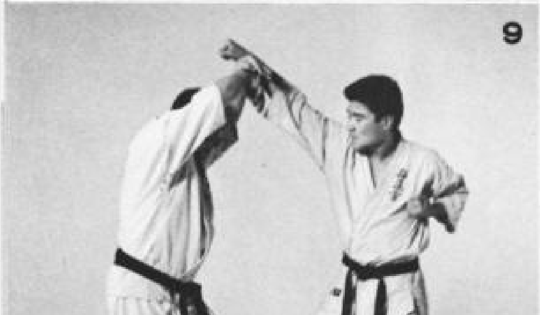
open-hand-cover position (*kaishu-kamae*)

Evolved in the northern school of *kempo*, this technique is frequently employed in Manchuria and northern Korea when it is necessary to use the open hands to parry an opponent's attempt to seize part of the body. Legend has it that a priest devoted to *kempo* used this position when he went warring.

Both hands are held open in front of the face as a cover; when they are used, they remain open (#1–2). It is necessary to move lightly and quickly in all directions to confrom to the opponent's actions (#3).



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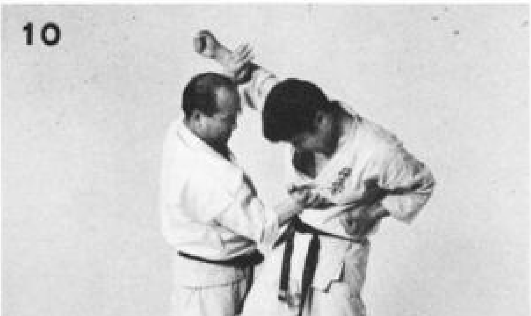

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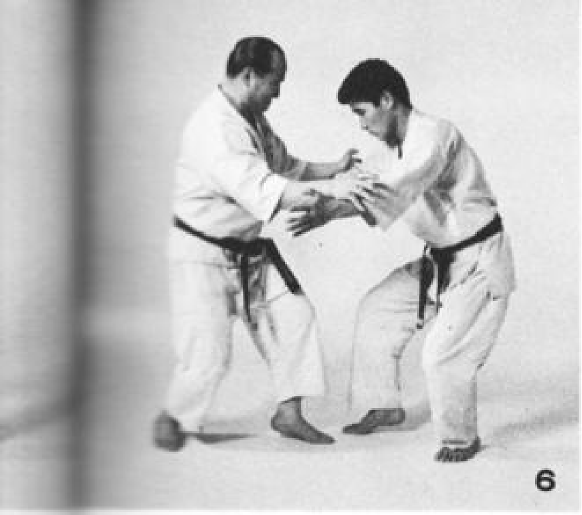

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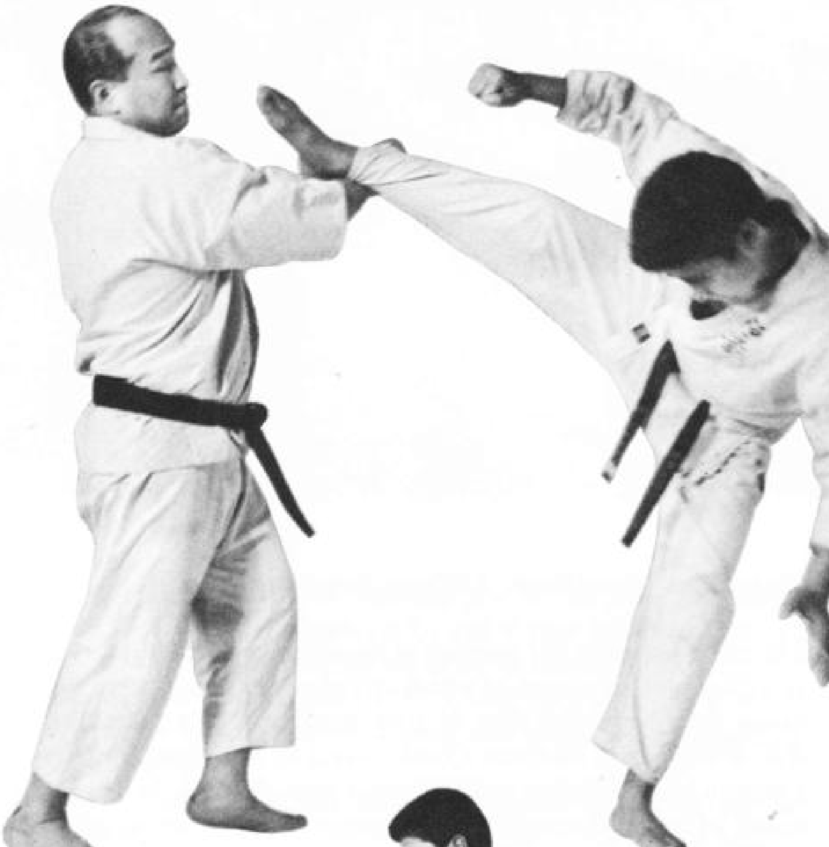

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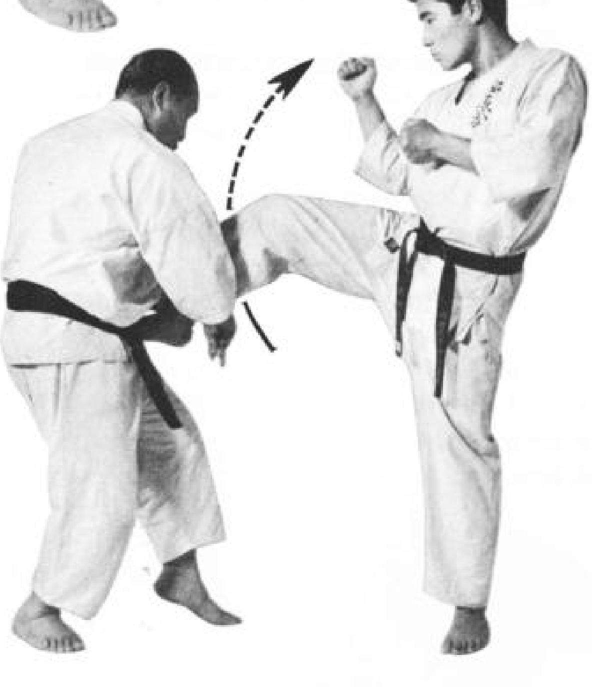

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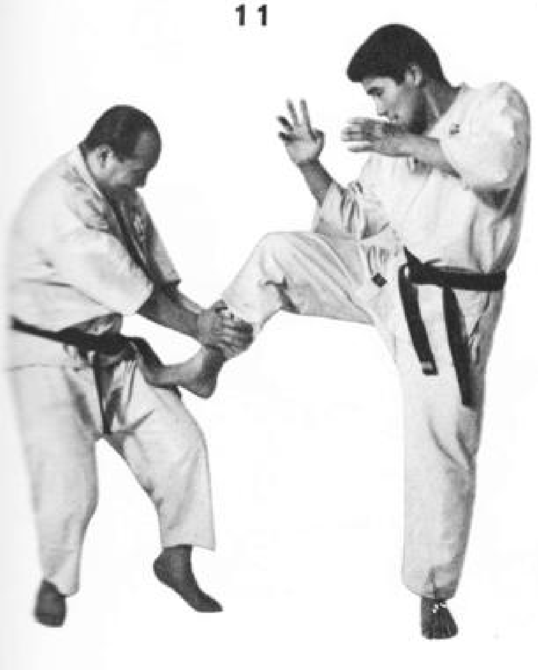
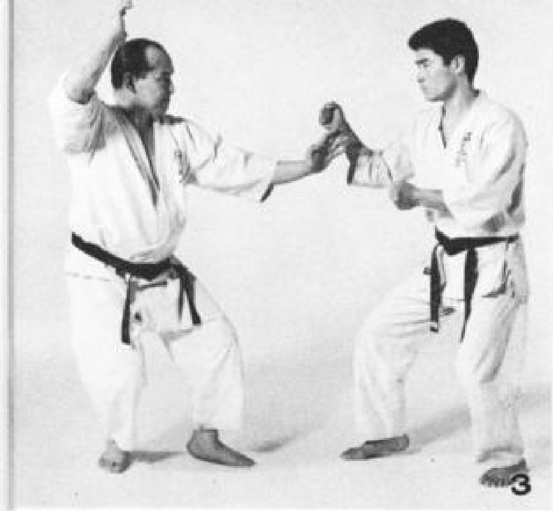


Most effective against two-handed attacks, this position permits you to make knife-hands of your already open hands and to parry and force down your opponent's aims in a circular motion (#4–6).

Using either the wrists or the palm heels permits you to deal effectively with thrusts or kicks by parrying outward (#7–8), pushing upward (#9), or forcing your oppoent off balance (#10).

Skillful use of the forearm increases the effectiveness of this technique, especially in throwing moves (#11–13).



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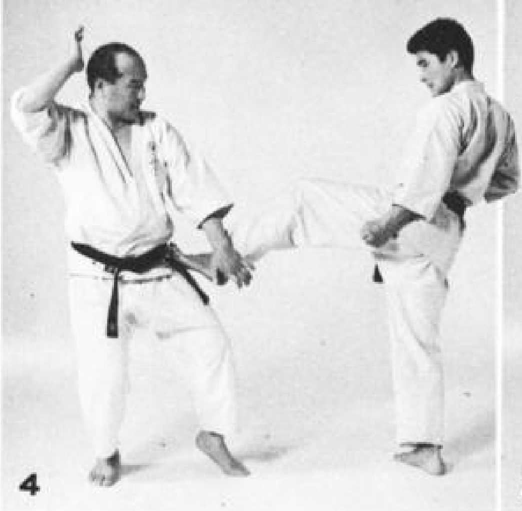

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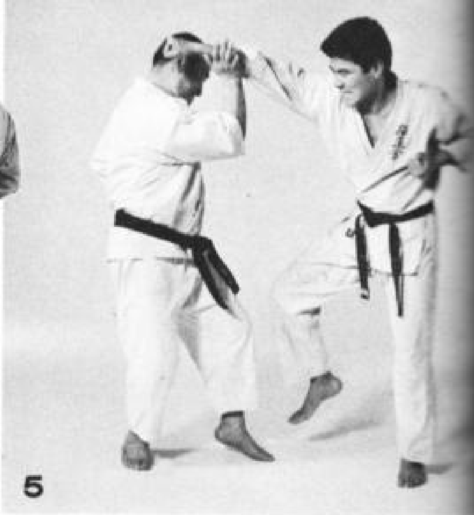

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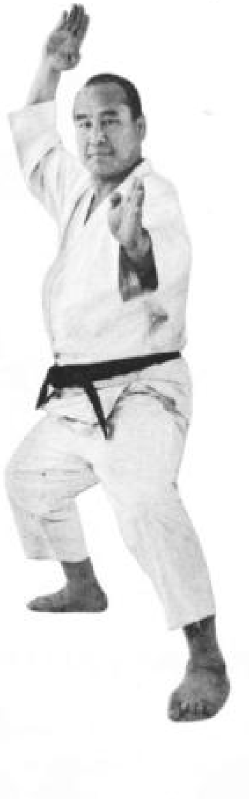
antenna position (*jihyo-kamae*)

The name indicates the purpose of the advanced hand: it serves as an antenna by means of which to judge the relationship between your body and that of your opponent. This technique, also developed in northern China, is said to have been used by a certain kempo master against armed men. With it, he is supposed to have overcome all opponents, even those wielding lances or staffs.

While the advanced hand controls the opponent and takes measure of the interval between you and him, the raised one waits for a chance to attack (#1–2). Here again, the cat stance is best (#3).

Using the palm heel of the advanced hand, parry the opponent's kick (#4). You must crouch to keep the upper part of your body well out of his line of attack, however, for should his kick be specially strong or should your parrry fail, he might force you backward.

Against a thrust, first turn your head out of the line of attack; then parry his strike hand with your raised hand (#5). Should he attempt a surprise lower thrust, after spoiling his attack with your advanced hand, turn your body, and counter with a back kick (#6–8).



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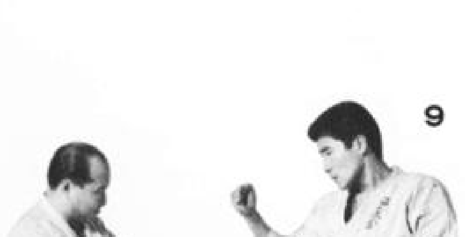

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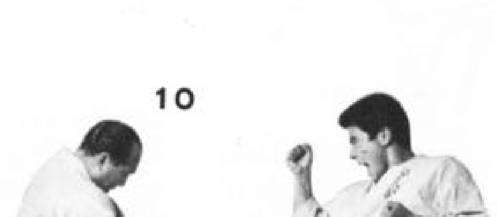

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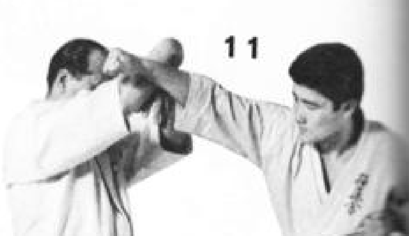

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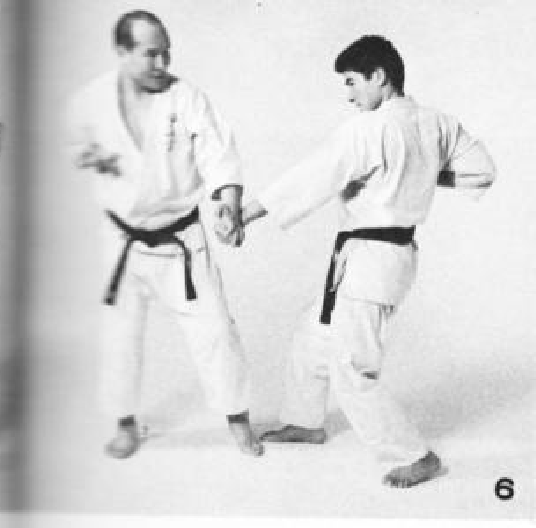

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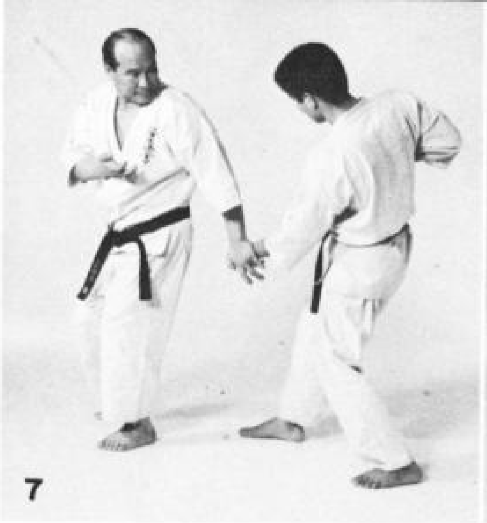

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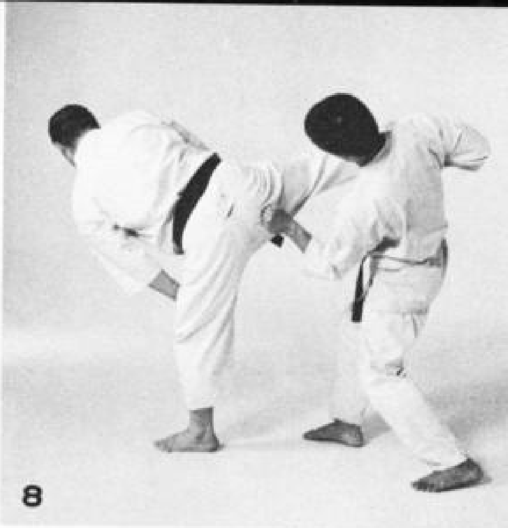

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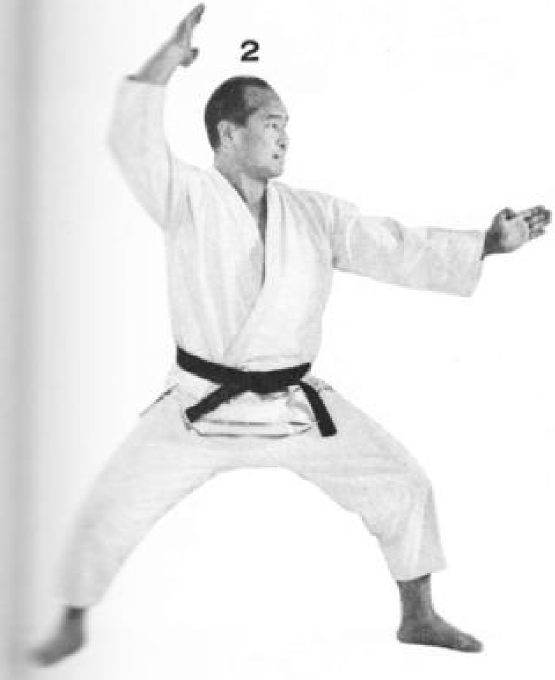

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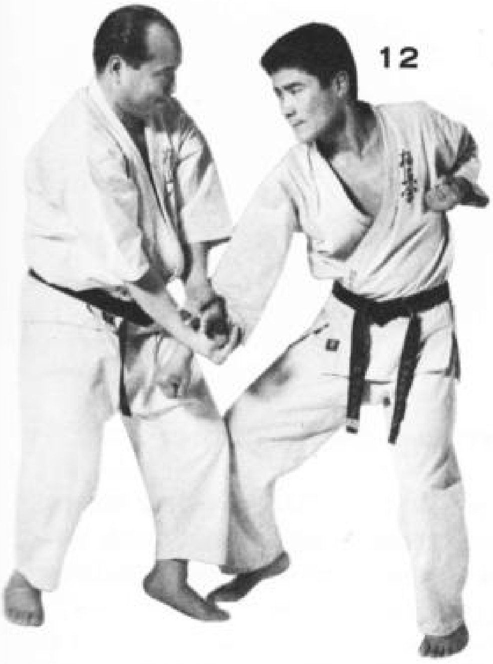
If a fast forward kick deprives you of the time to crouch, block with both palm heels (#9); and if your opponent follows with another kick, block his leg as far to the outside as possible with crossed knife hands (#10). Using both hands in a block achieves both the primary purpose and spoils your opponent's balance as well.

Should your opponent attempt to follow up with a double punch to the face, turning your head out of his line of attack, close in; and after forcing his thrusting arm down by means of a block with both wrists, swiftly attack his face (#11–13).



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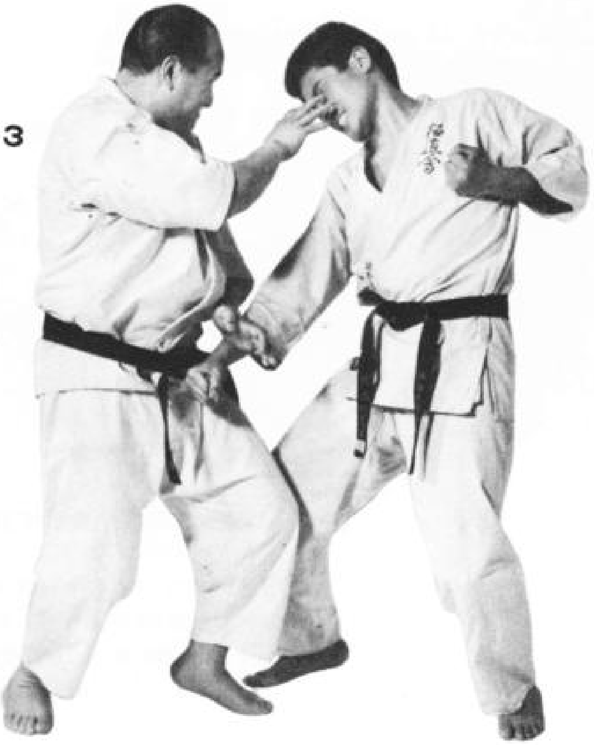

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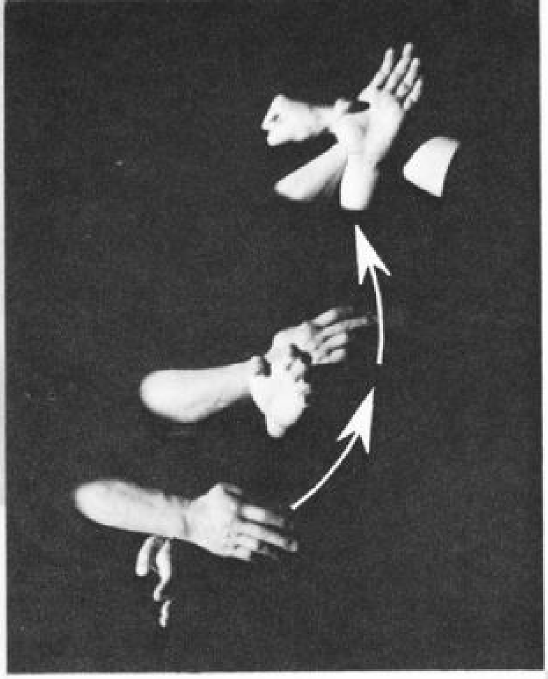

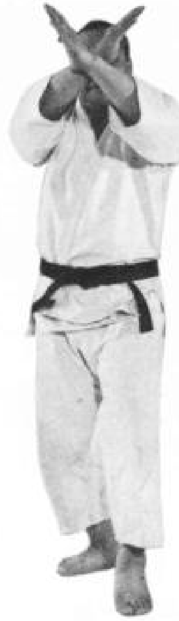

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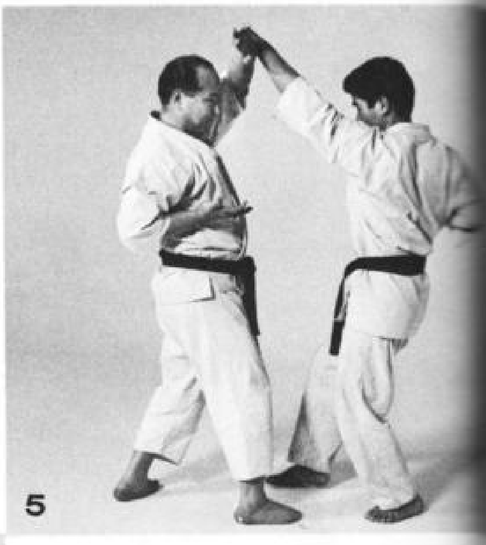

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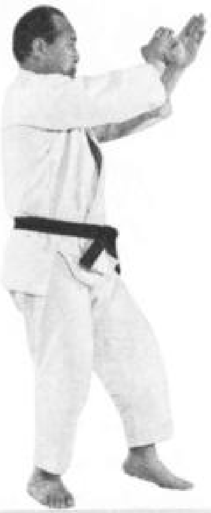

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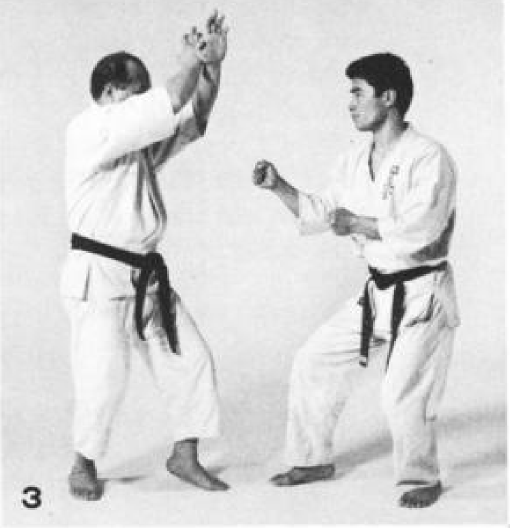

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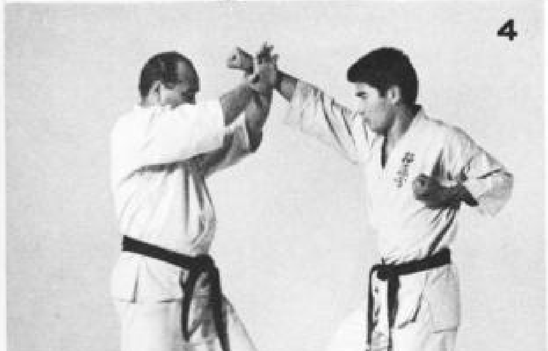

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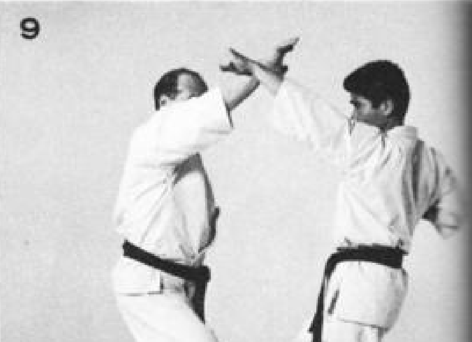

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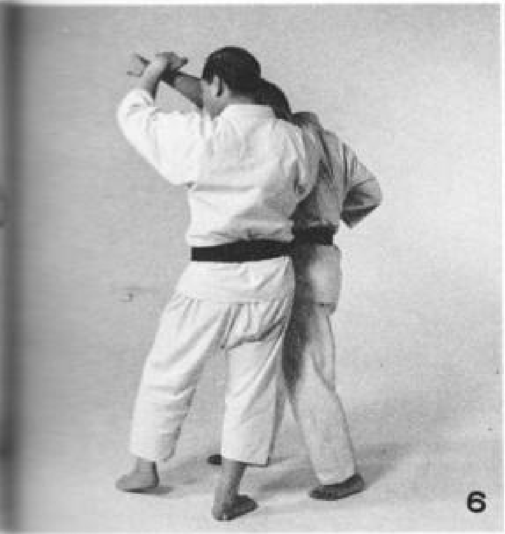
crossed-hands position (*juji-kamae*)

The extremely effective crossed-hands block derives from a southern branch of Chinese *kempo*, that originated at the temple Shorin-ji. Cross-hand blocks occur in upper and lower versions, but the fighting position is always a mid-level one.

Assuming the cat stance, cross both knife hands in front of your face (#1 & 2). This position is best suited to large, deep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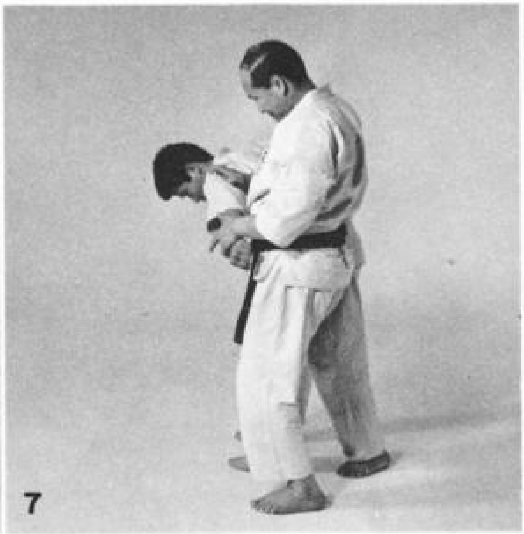
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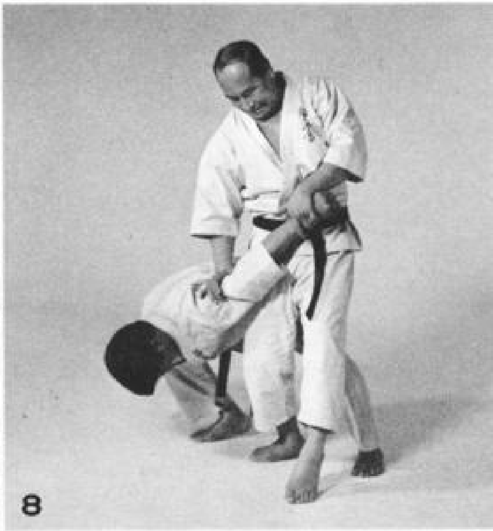
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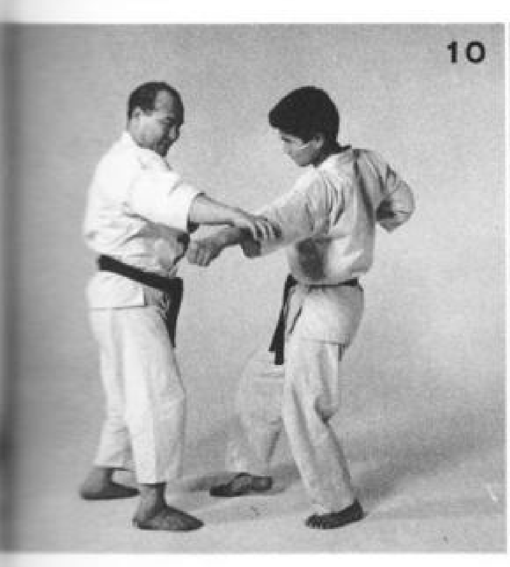
chested people with considerable skill in hand techniques because it enables them to catch and immobilize kicking legs or thrusting arms and to get reverse holds on them. It is consequently most often used after the opponent has attacked.

For instance, when an opponent has attempted an upper thrust, after blocking with crossed hands, immobilize the arm (#3 & 4).

It is also possible to use only one hand in obtaining this kind of joint hold. For instance, with one knife hand block the opponent's upper thrust from the outside. Next, stepping in on your right foot, hook the hand with which you blocked the wrist of your opponent's thrusting arm, grip it as you force it down, and whirl him around so that you can get a reverse hold on his arm (#5–8).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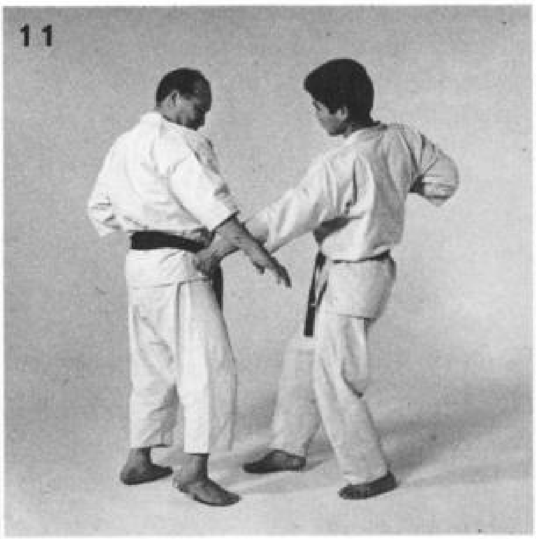
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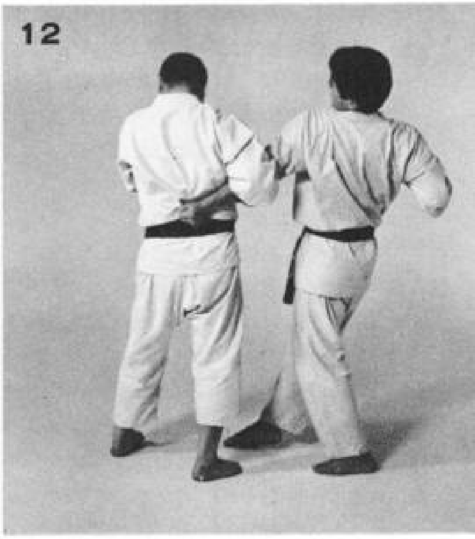
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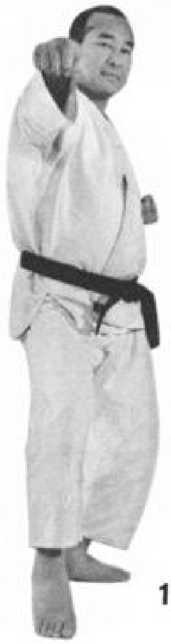
It is also possible to block his thrust from the inside, twist his arm to the outside, and pin it under your own arm (#9–12).



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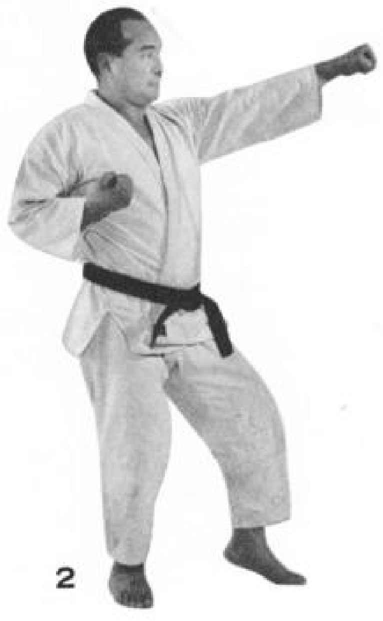

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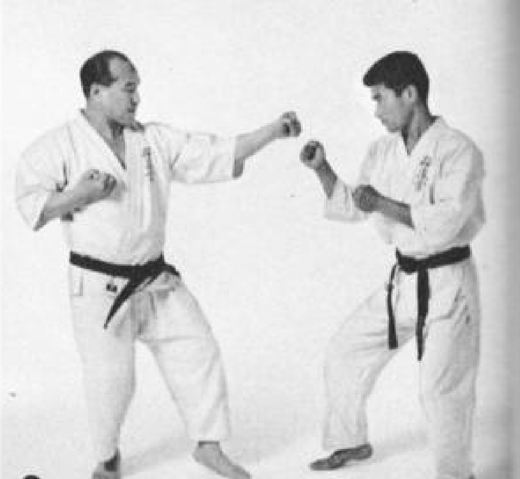

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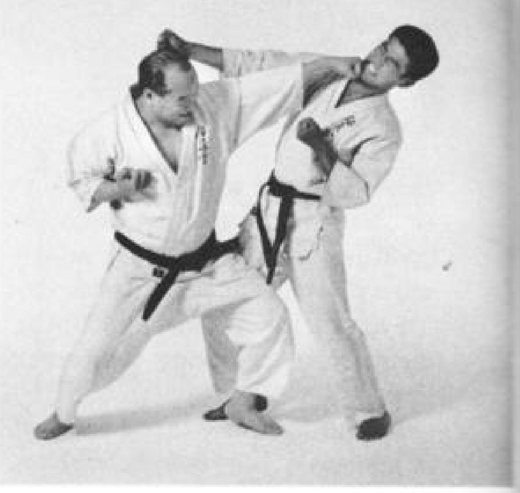

Tanshin position

The story goes that a traveling Sung-period Buddhist Monk named Tanshin was once attacked by bandits. Without dropping the sutra scroll he held in his hand, Tanshin quelled his assailants; and it is from his fighting posture in that encounter that the Tanshin position evolved. Even today, when made to match the demands of the individual opponent, this position —one hand outstretched to restrain or attack the enemy, the other drawn close to the body as if it were holding something (#1 & 2)—often proves very useful.

Sudden attack with the outstretched arm is the characteristic feature of the position. For instance, using it, you can ignore the opponent's attempted checks and, vigorously closing the interval between you, attack with a kick or a thrust (#3–4). On the other hand, though I say ignore his checks, since you can suffer serious damage if they connect, you must first control him thoroughly and then attack. For instance, when he tries a right middle thrust, moving from the outside, cross his thrusting arm with you outstretched arm (#5), and applying pressure to immobilize it, slide your own arm straight along his till you can direct a thrust tp his face (#6–7). At step #5, by using great pressure on his thrusting arm and stepping forcefully toward him you can not only prevent his fist from striking you but also render his thrust totally ineffectual by forcing his arm to bend backward. (#6). For this reason, to increase the effectiveness of the attack, it is vital to stretch your arm in a straight line and to step to your opponent with as much force as you can muster.

A variation on the basic technique allows you to cross his arm from the inside and while forcing it outward to slide your own arm straight into a thrust to the face.

The Tanshin sometimes serves in a compound technique consisting of a block followed immediately by an attack. For intance, after tapping down the arm your opponent uses in an attempted middle thrust, swing your blocking arm back toward him, and deliver an inverted-fist strike to his face (#8–11). Be careful to execute both phases of the technique without a break: the action must flow smoothly from step to step as shown in #12.

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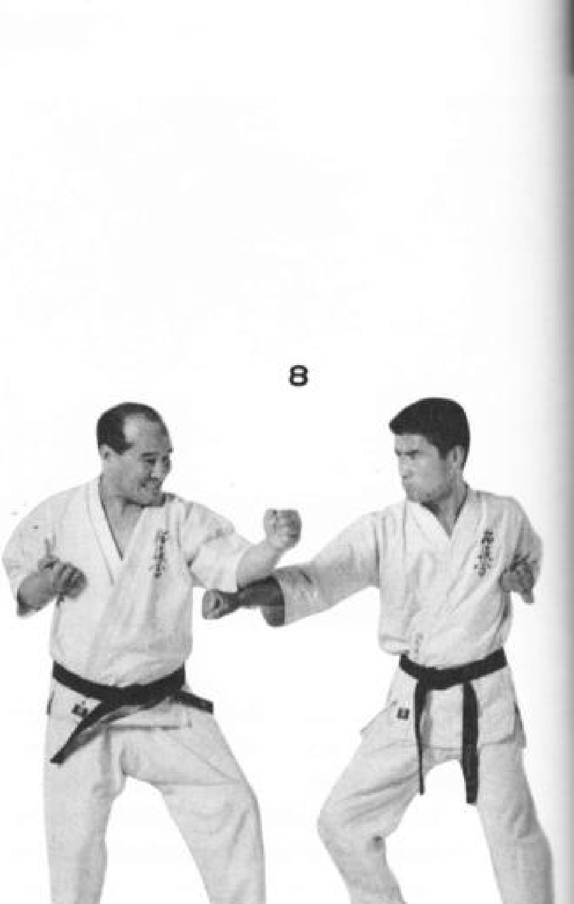

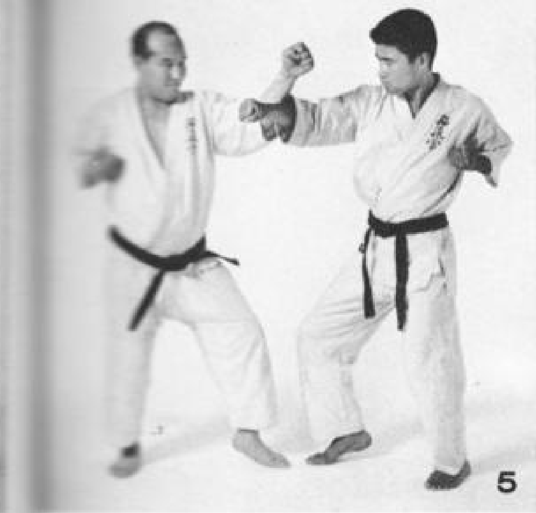
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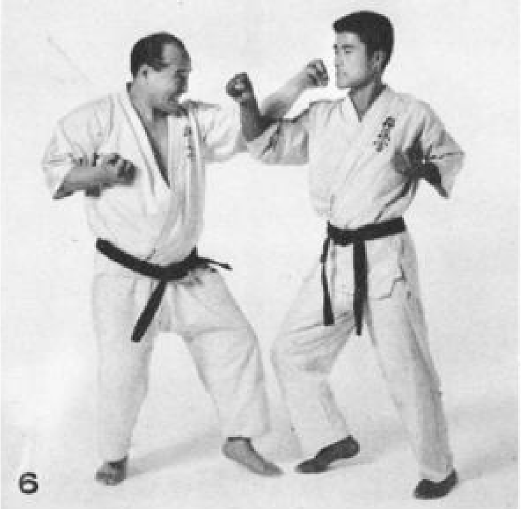
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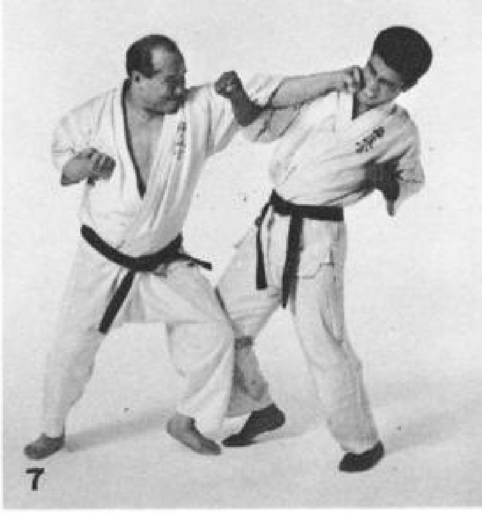
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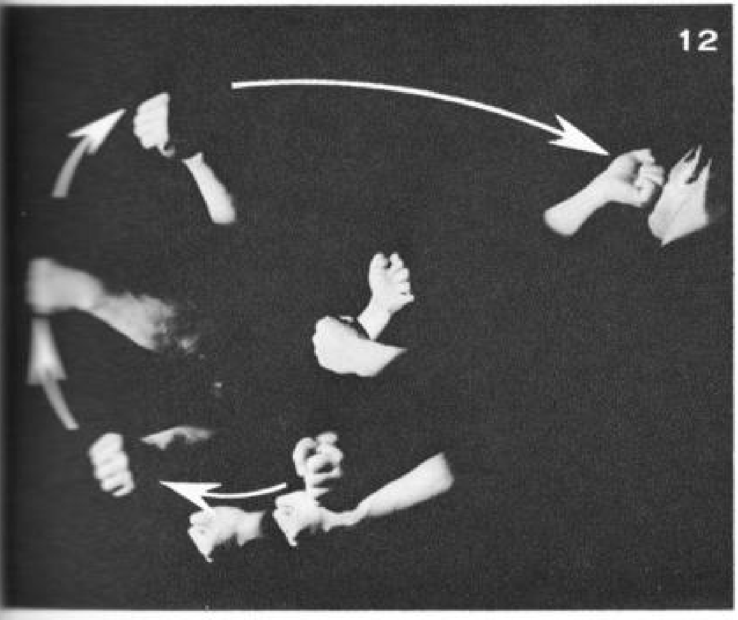
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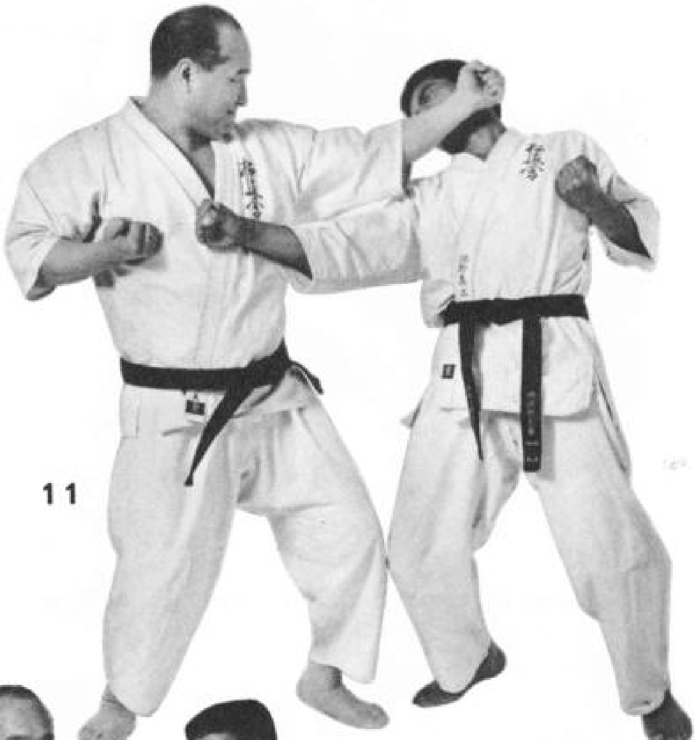
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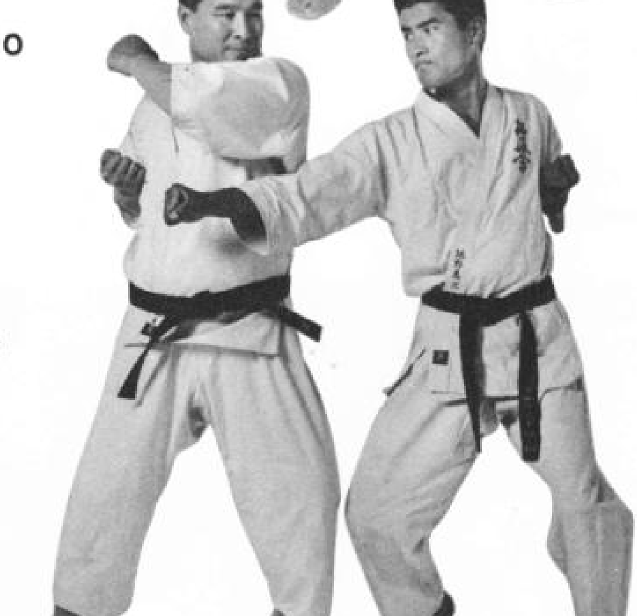
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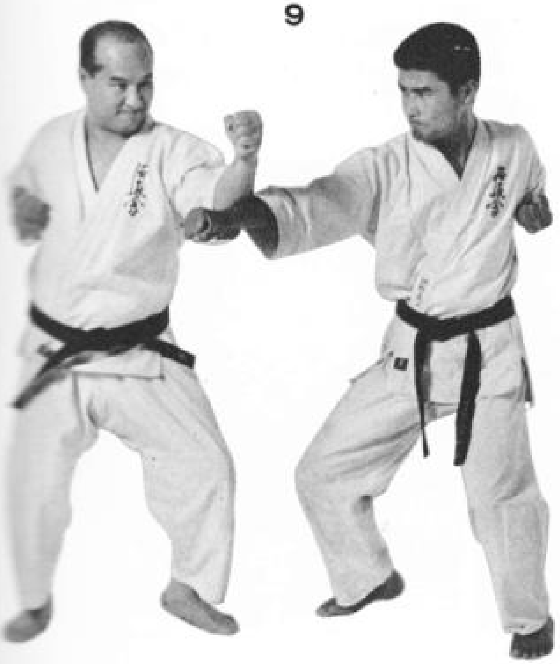
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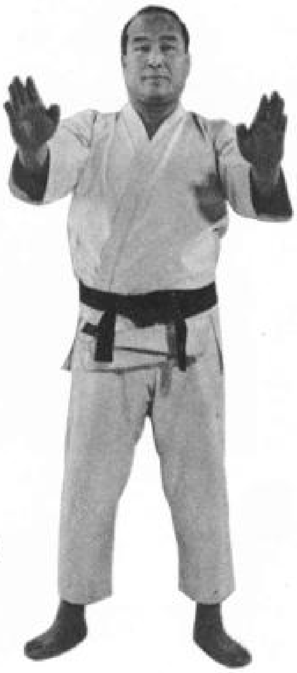

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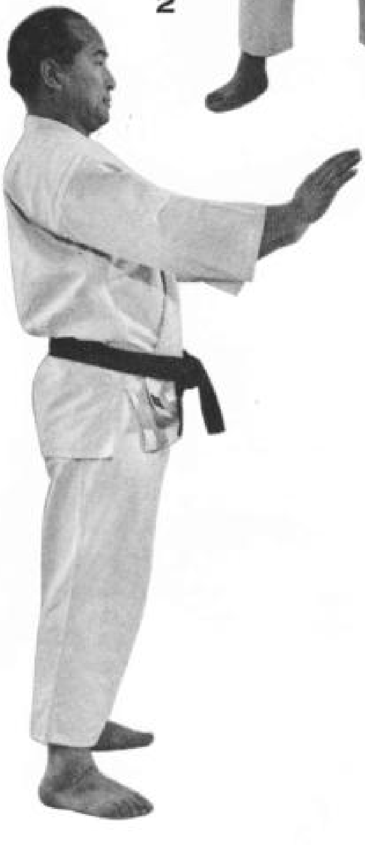


b. middle fighting position

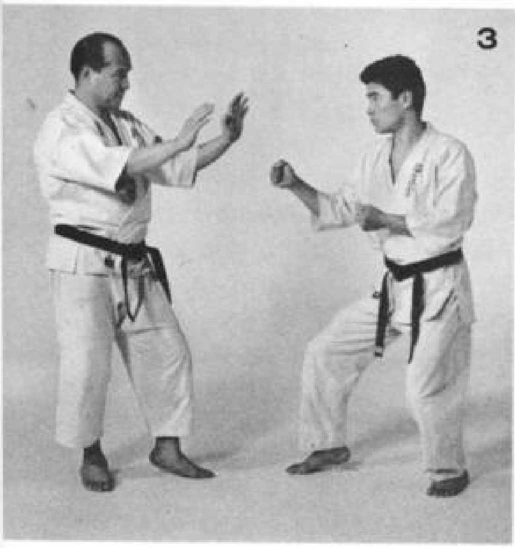
basic position

Arrived at by merely lowering your arms from the basic high position to about chest height, this posture, one of the most frequently used, generates speed and variety. Furthermore it is excellent for the posture and a sound method of preparing mentally for practice or combat (#1 & 2).

two-hand swing position (*maebane-kamae*)

After assuming the cat stance (#3), use both hands to deal with whatever blocks or kicks your opponent may attempt. This position permits you to move directly into an attack once you have successfully immobilized the arm or leg used against you. For instance, block his middle thrust with the palm heels of your crossed hands (#4). Using your right hand to control his arm so that he cannot draw it free, bring your left hand in (#5), grip his arm with both your hands (#6), and get a reverse hold on his elbow (#7).

The block shown in #4 is often effectively used against front kicks (#8) because by moving toward him to execute it you destroy the opponent's balance. Not limited to the palm heel, this technique often employs the wrist, especially when it is used against straight-line attacks (#9) or when it is employed from the outside against the opponent's wrist (#10). Furthermore, this is the best position from which to execute techniques involving seizing the opponent's wrist (#11–12).



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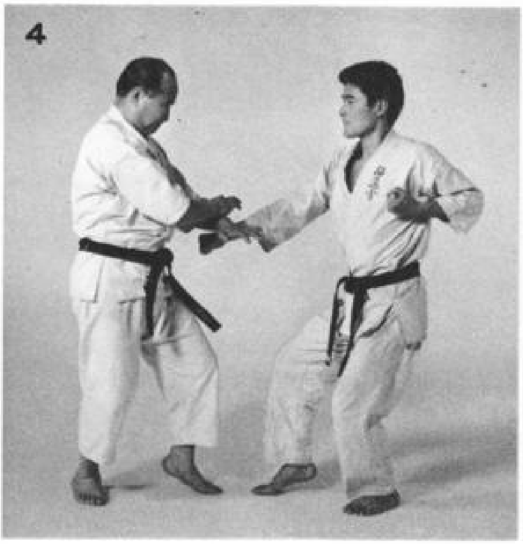

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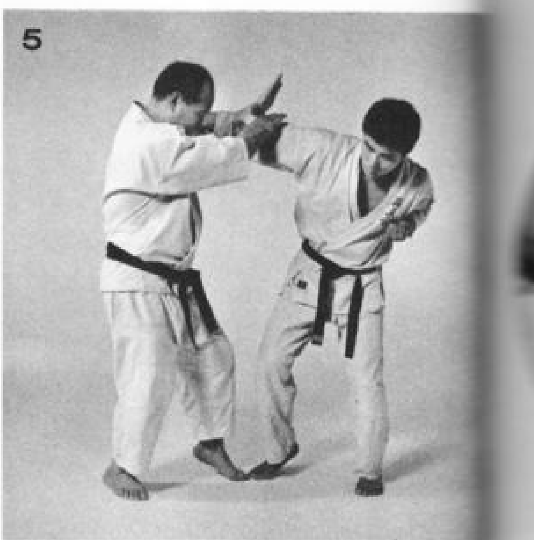

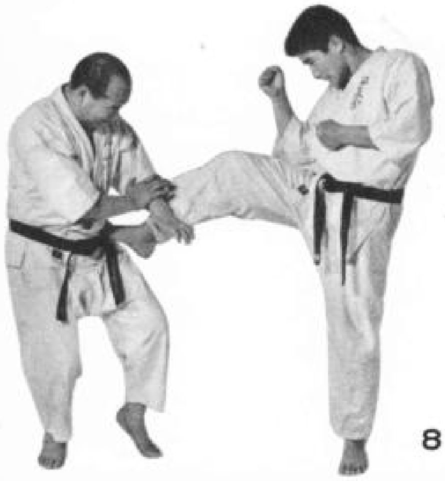

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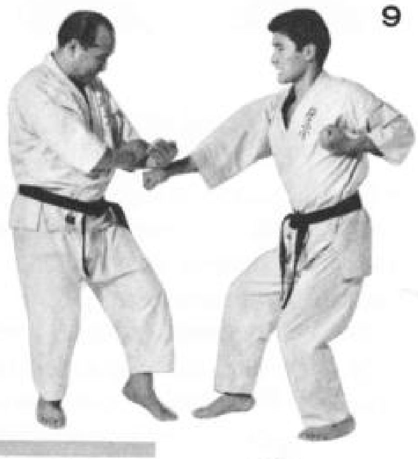

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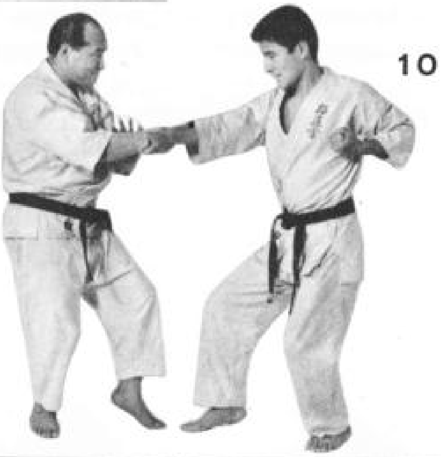

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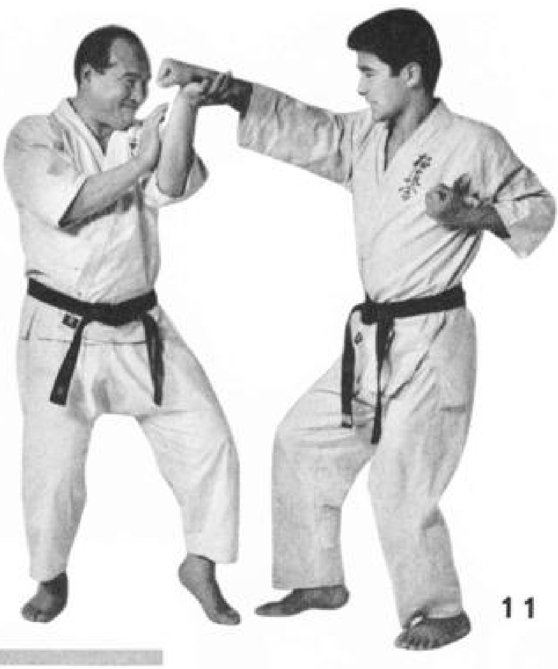

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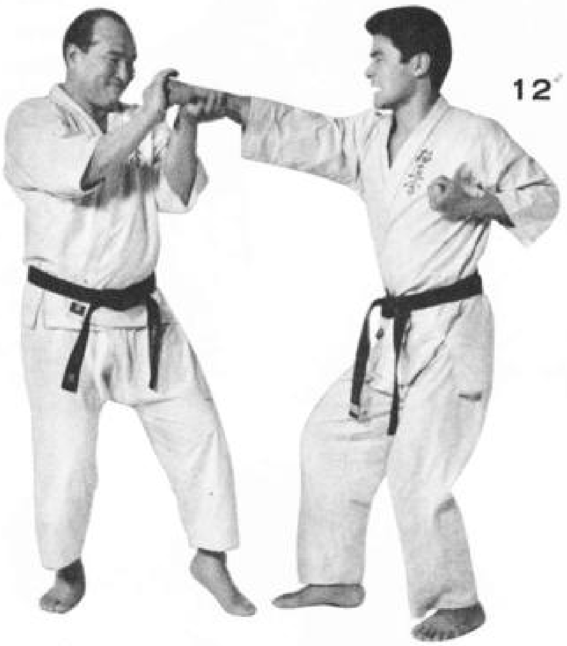

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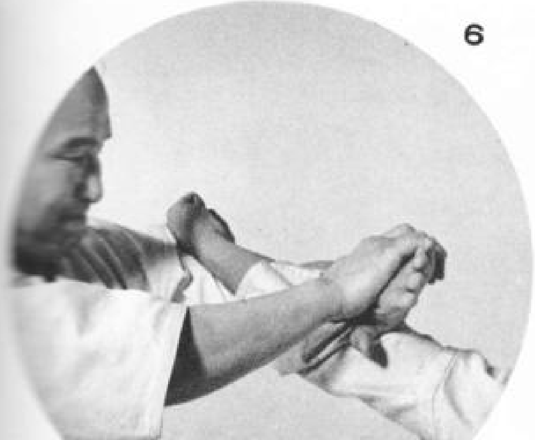

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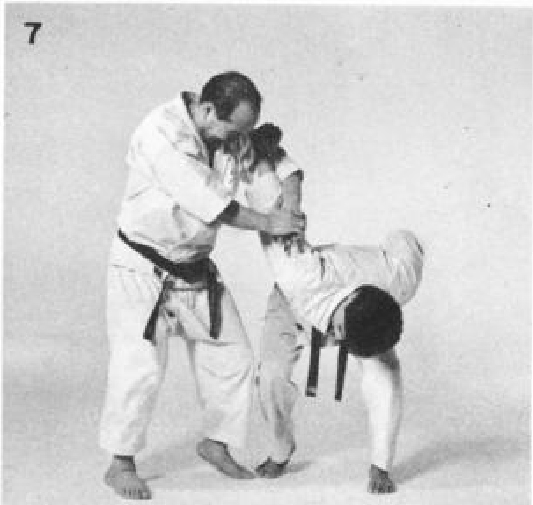

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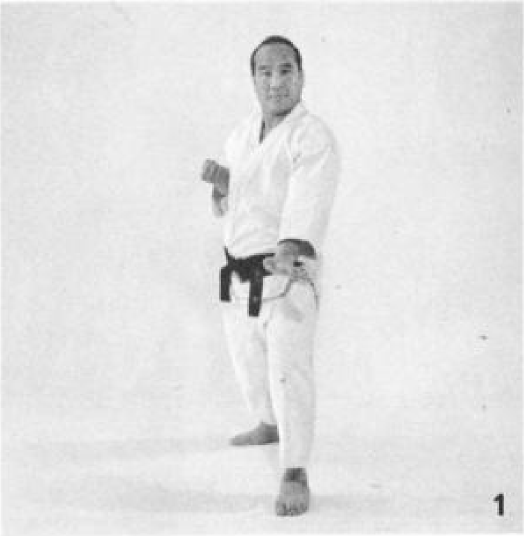
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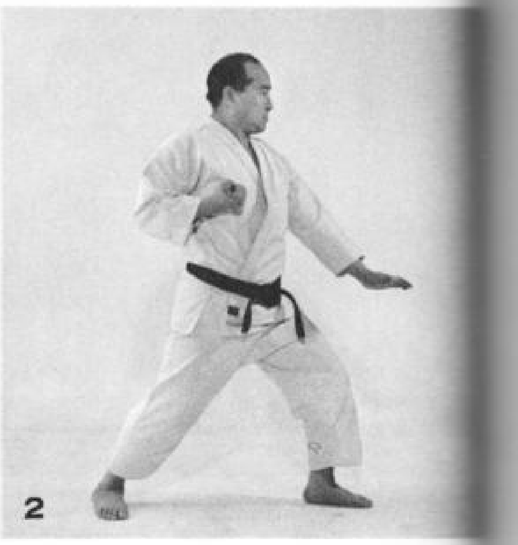
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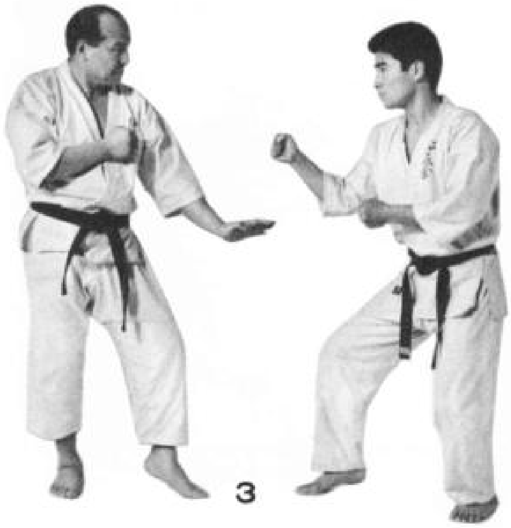
Jion position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This technique, named for a fourteenth-century priest who from youth showed great strength and who studied Shorin-ji *kempo* at the temple to which he was sent by his family, begins, as one might expect, from the cat stance (#3).

Although, at a glance, the posture seems to invite a strike to the upper part of the body, it is, in fact, only a provocation. From the initial hand position it is easy to cover your head and face quickly and thus protect them from attack. Block your opponent's thoughtless thrust to your face with an upper knife-hand block (#4). If he follows this with a kick, block and push his leg away with a palm-heel block (#5). When he recovers his balance and tries to thrust, hook your left knife hand on his

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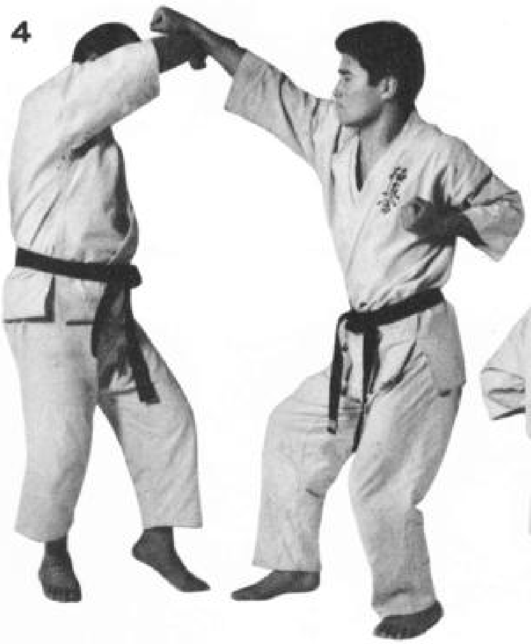

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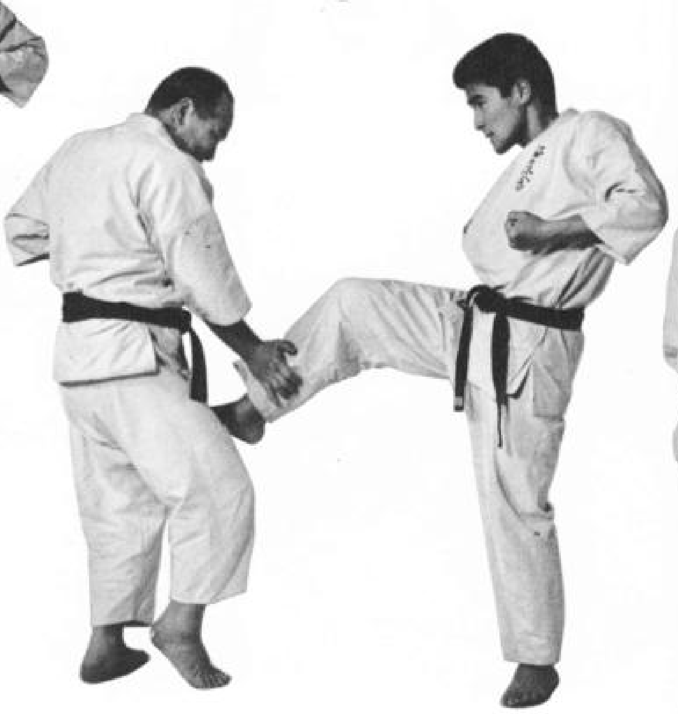

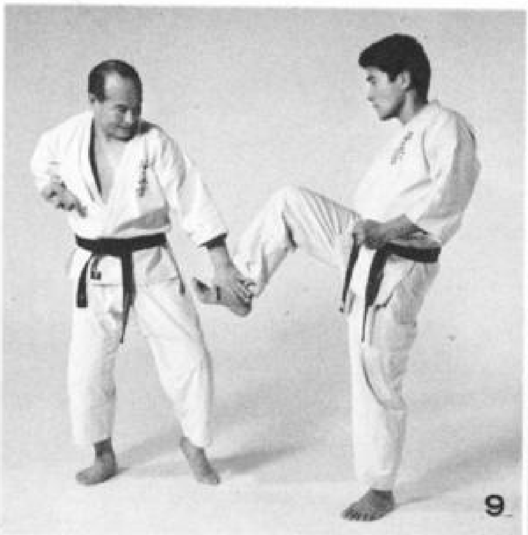
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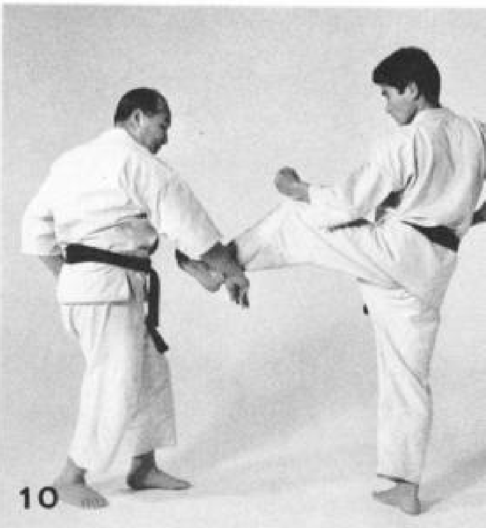
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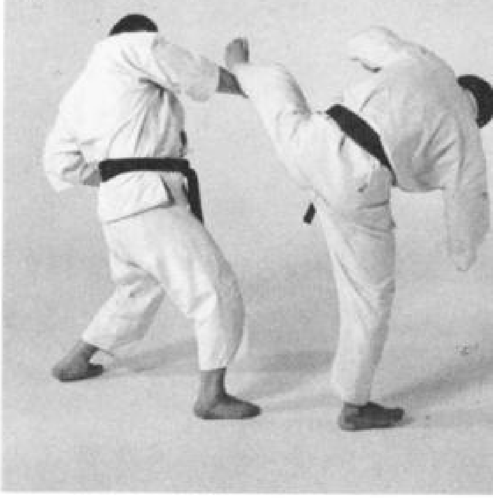

wrist to force him to lean slightly forward (#6). As you grip that wrist, slip your right hand under his arm and all the way to the back of his head so that you can get a reverse hold on his arm (#7–8).

Your lowered hand can be used to protect the lower part of your body or to prevent your opponent's kick from attaining full force. (#9). Since in general a man will try a second kick if his first one is spoiled, you must counter the follow-up kick by moving into a throw (#10–11).

The success of this technique depends on provoking your opponent into making an ill-advised attack; therefore, you must develop speed enough to react to his mistake immediately and accurately.

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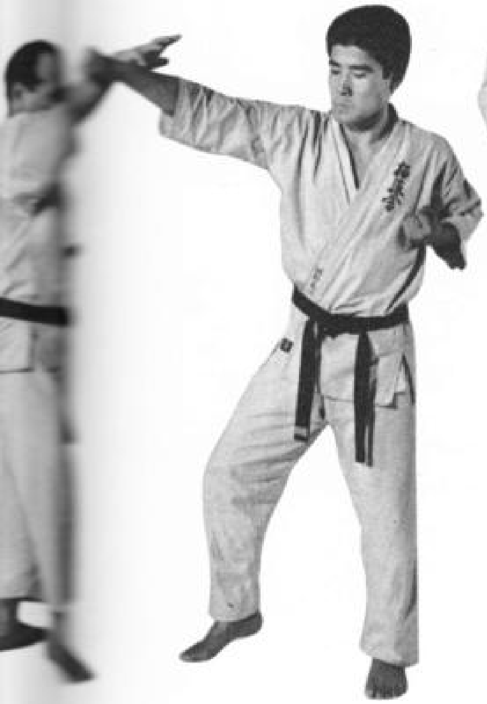

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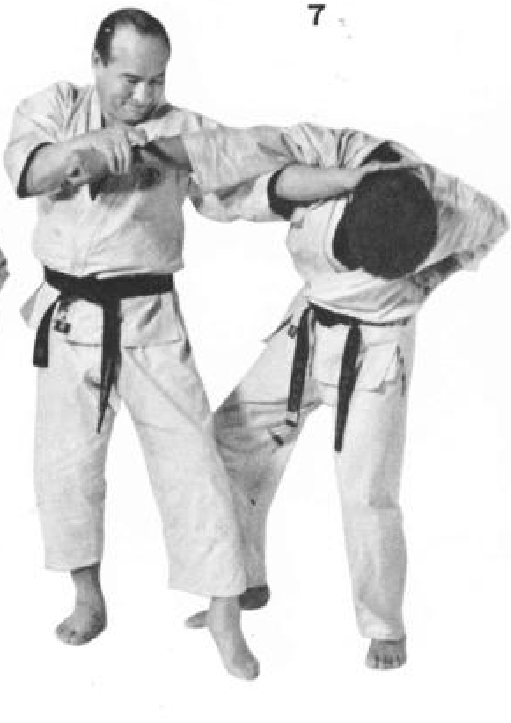

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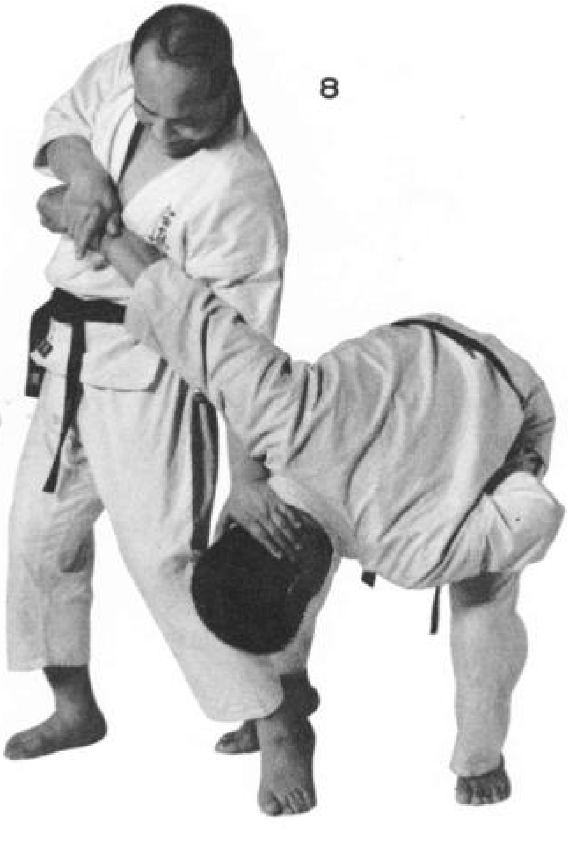

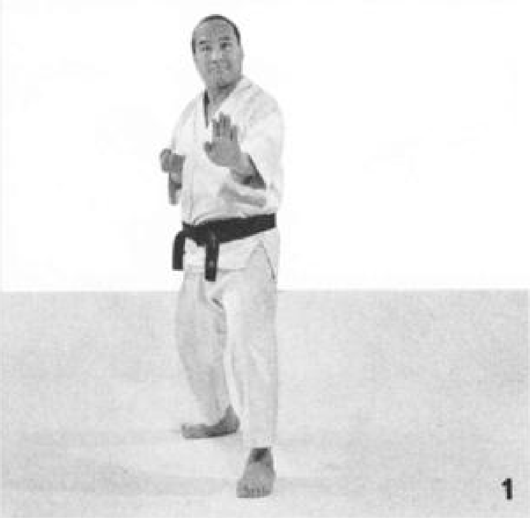

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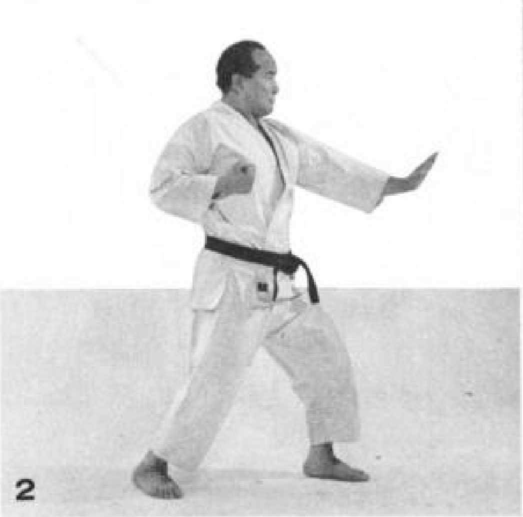

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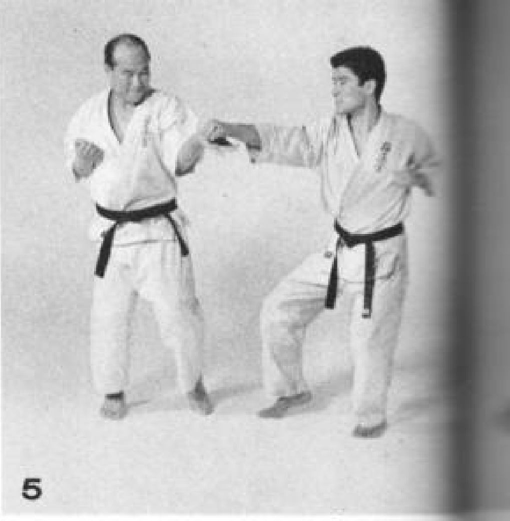

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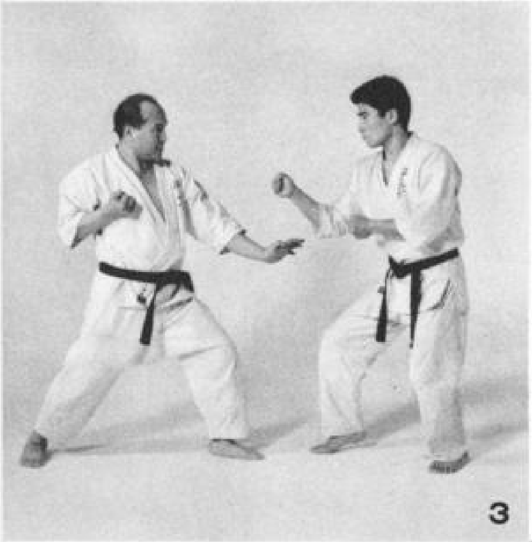

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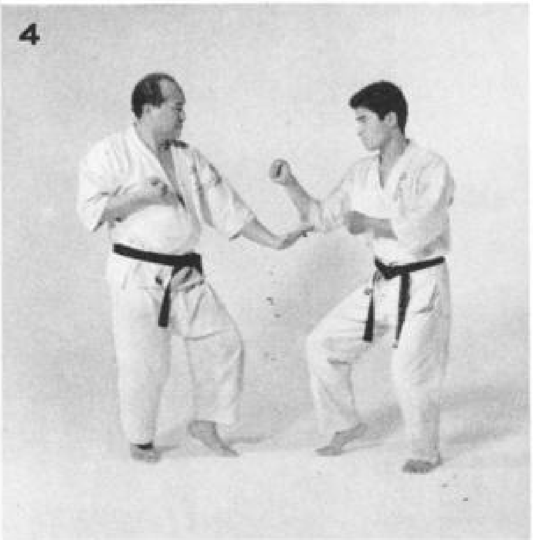
unshakeable position (*ganseki-kamae*)

In this technique, you raise the advanced hand (see preceding) to about chest level. (#1–2). By raising and lowering this hand, used primarily in controlling your opponent's middle thrusts and judging the interval between you and him, you can modify your actions in accordance with his movements. When you must deal with only a single thrust or with a slow opponent, assume the forward leaning stance (#3), but if you yourself must move about quickly, the cat stance is best (#4).

Sometimes an opponent will try a light jab as a provocation before attempting the kick that is his real intention. In such a case, parry his strike with your advanced hand (left in the photograph); then, to get into position to deal quickly with his kick, move one step toward him. Should he attempt an upper



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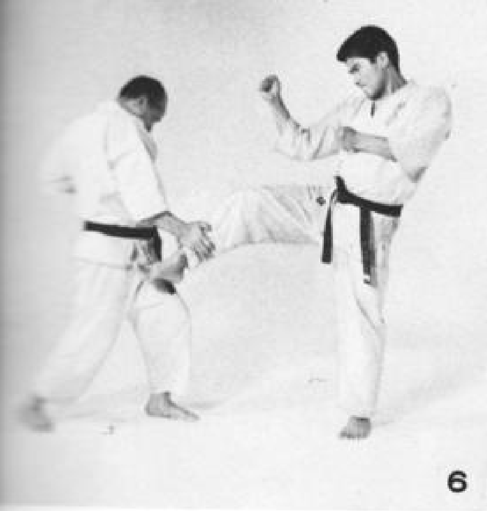
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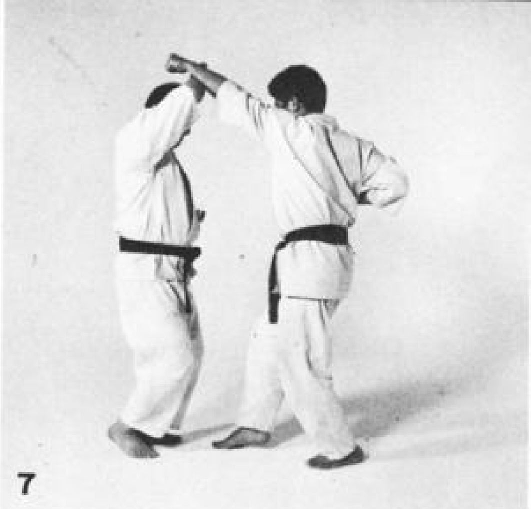
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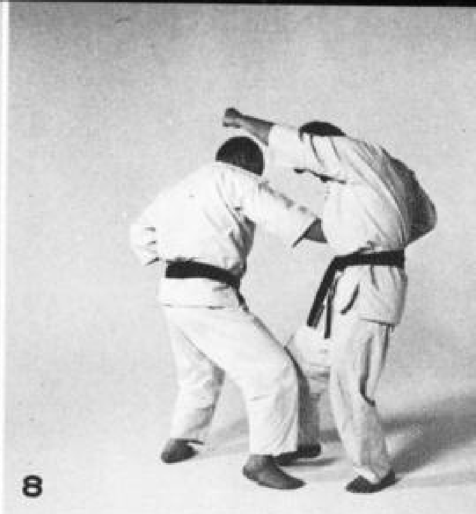
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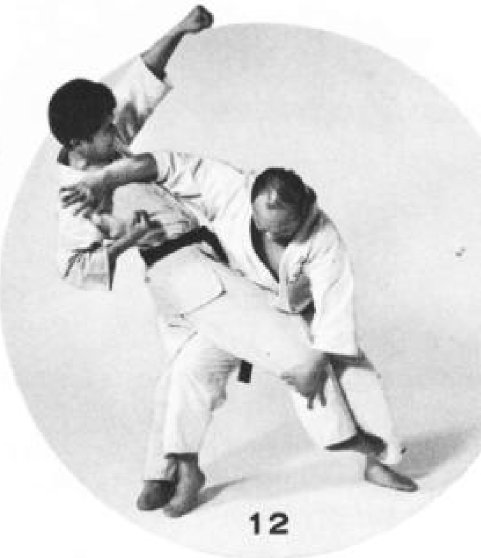
thrust to your face at this time, parry it upward, and attack with a knife hand to the abdomen (#5–8).

On the other hand, should he open his attack with an upper thrust, block it with crossed wrists, and take a step toward him to prevent his kicking (#9). If he then attempts a follow-up thrust with his other hand, block it with an upper right block, jump toward him, bring your left hand around from the outside, push his right arm, and throw him (#10–11; #12 is the same technique seen from the opposite side).

All of these examples of the opponent's carelessness increase your chances of victory, but the best opportunity occurs when he recklessly opens his offensive with a kick. In such a case, parry it from the inside outward with both hands (#13), seize his ankle (#14), raise it, and throw him (#15).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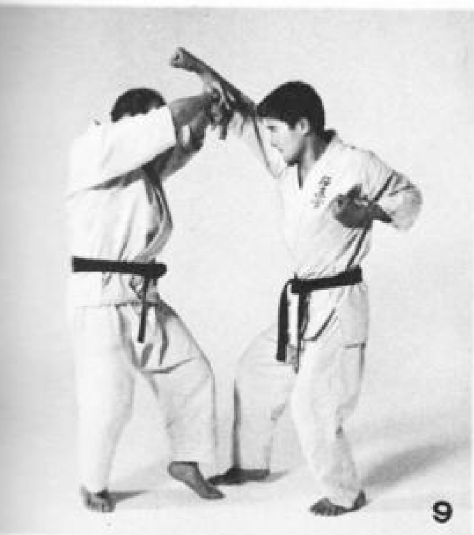
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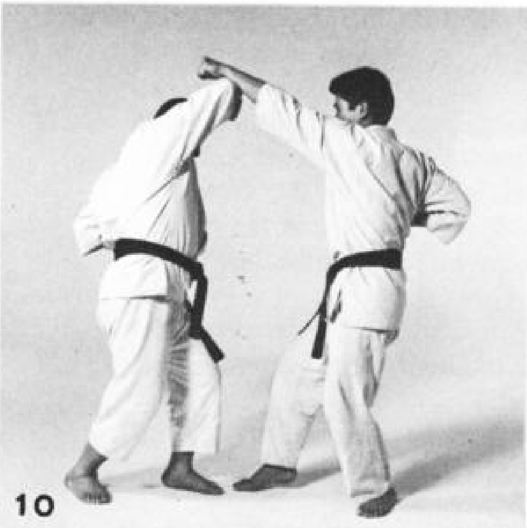
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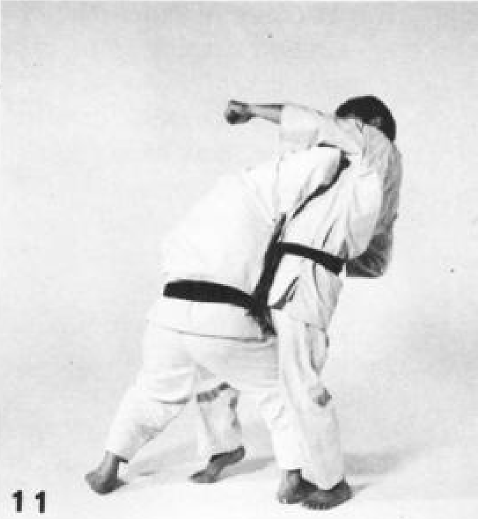
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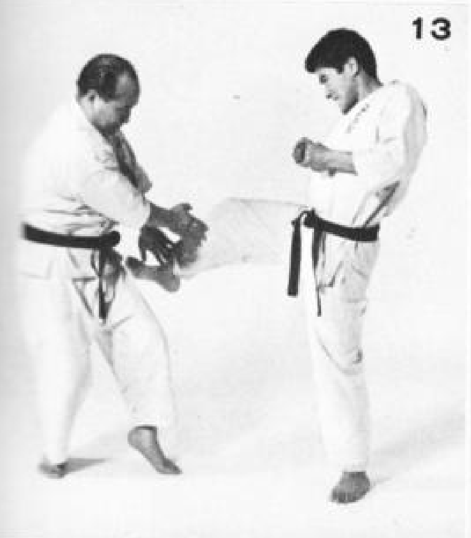
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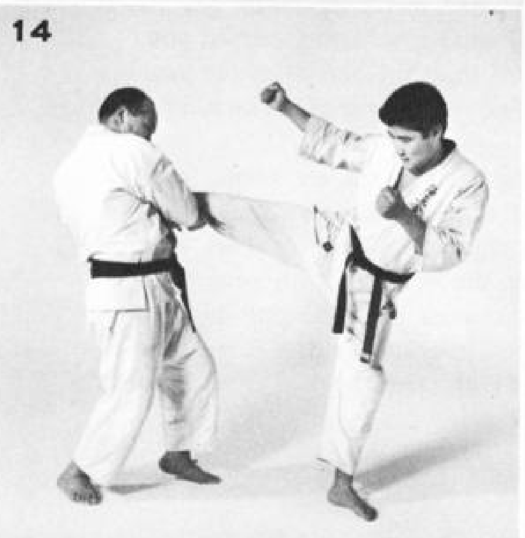
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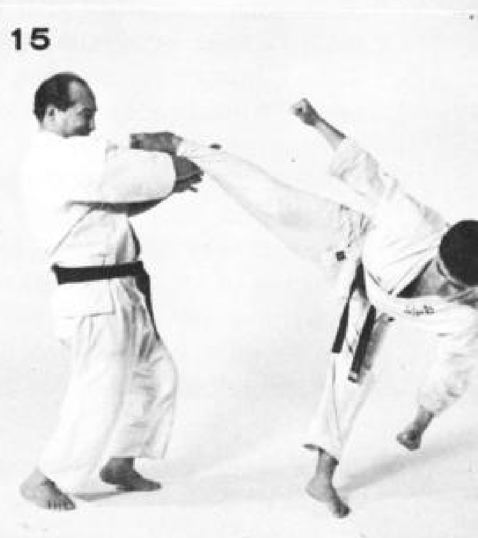
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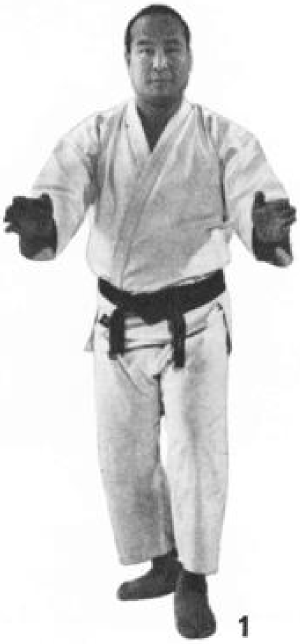

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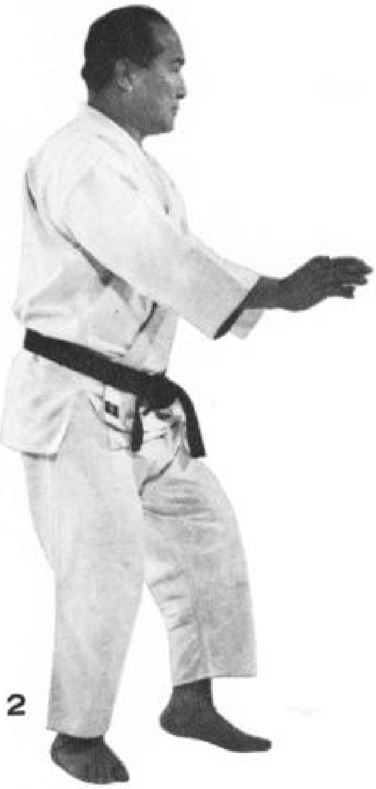

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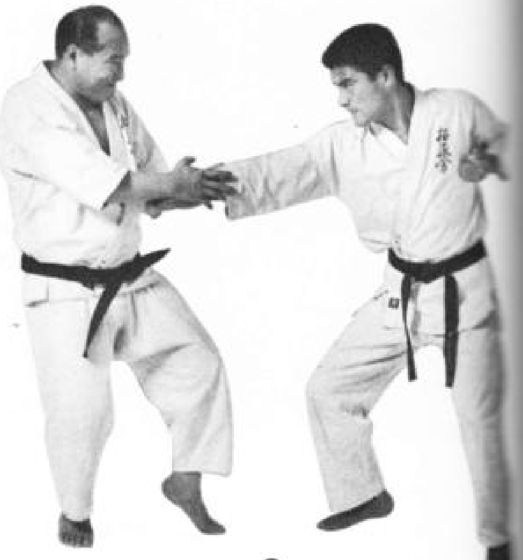

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enticement position (*chuken-kamae*)

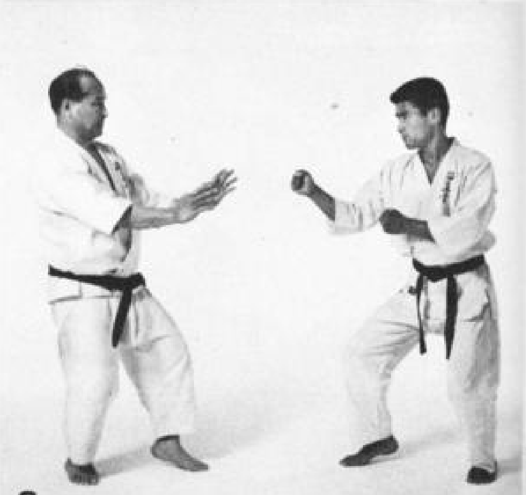
Of ancient Chinese-*kempo* origin, this is an attack directly to the opponent's thrusting arm or kicking leg. Unfortunately, as karate has developed, almost all of the *kempo* attacks of this kind have been eliminated. I am convinced, however, that it is our duty to understand *kempo*—the fountainhead of karate—and to employ it to improve and develop karate to the maximum.

The position itself involves no motion (#1–2) but lets your opponent think he has a good chance for a thrust (#3). When he tries, however, you simultaneously tap his fist from the inside with the palm heel of one hand—the right in the photograph—and his elbow with the palm heel of the other and thereby bend his elbow joint (#4).

Simultaneously drawing your own body back, force him to outstretch his thrusting arm to the limit. These actions must form one continuous motion (#5).

Although the same technique can be used against a kick, the extra speed and reach of the leg and the thickness of its joints increase the danger of failure. To compensate for the disadvantage, adjusting your position to his leg reach, pin his ankle between both palm heels; and draw his leg toward you. Then, tapping with one palm heel from the outside of the knee and from the inside with the other one, continue the technique as described above (#6–8).

When the opponent, thinking his chances are good, leaps toward you, take advantage of the force he generates in his approach. For instance, if his thrust is powerful, twist your body out of his line of advance, pin his wrist with your palm heels; then moving your body outside his arm, pull him so that he must lean forward. Simultaneously, either drive your knee to his head (#9–11) or strike his face (#12).



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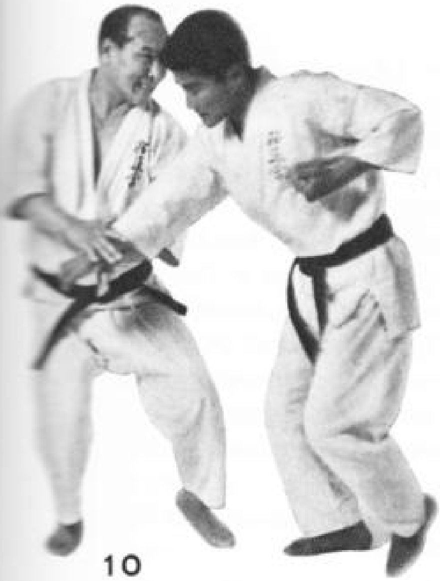

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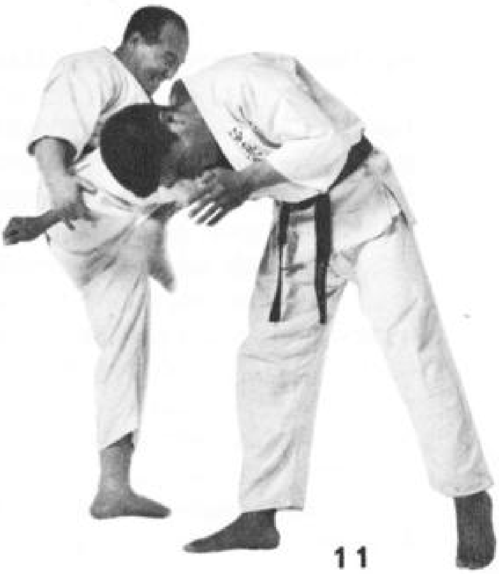

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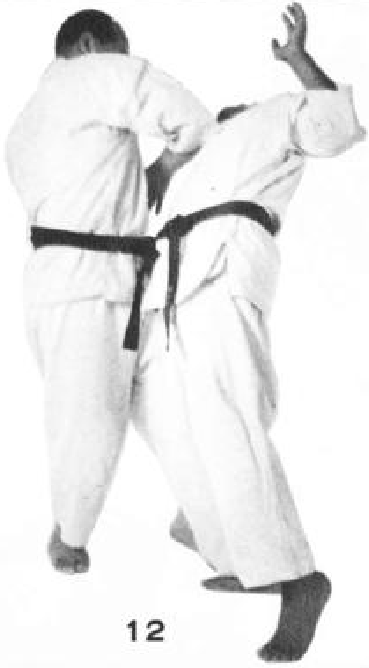

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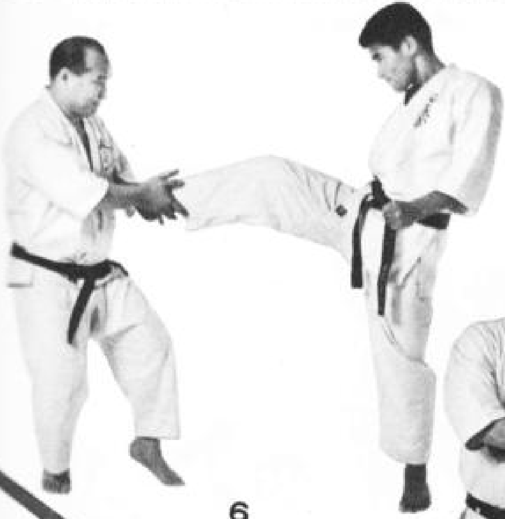

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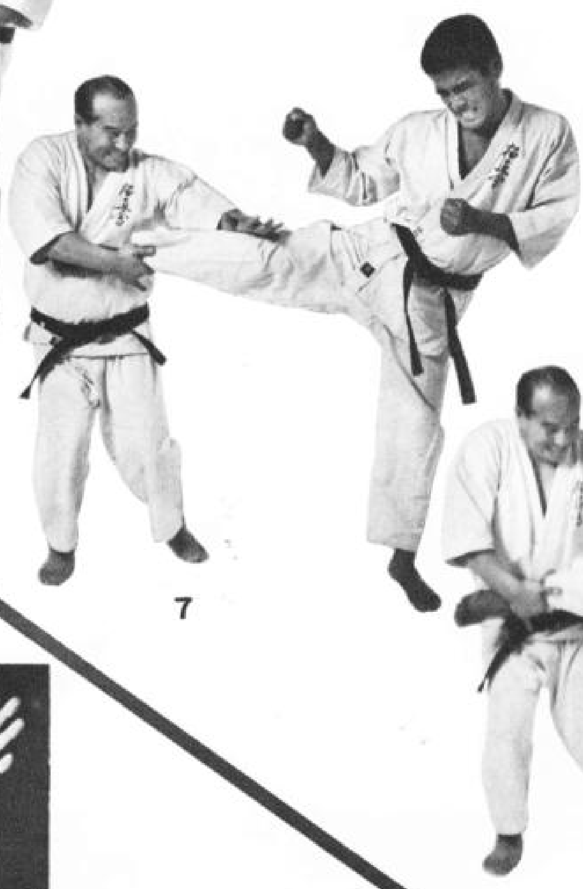

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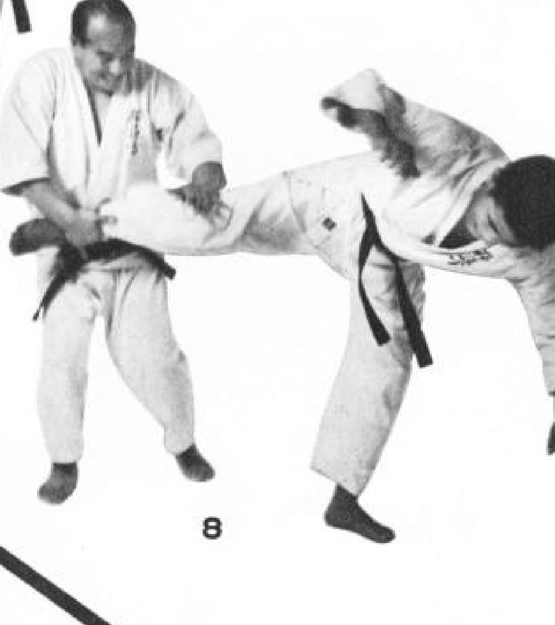

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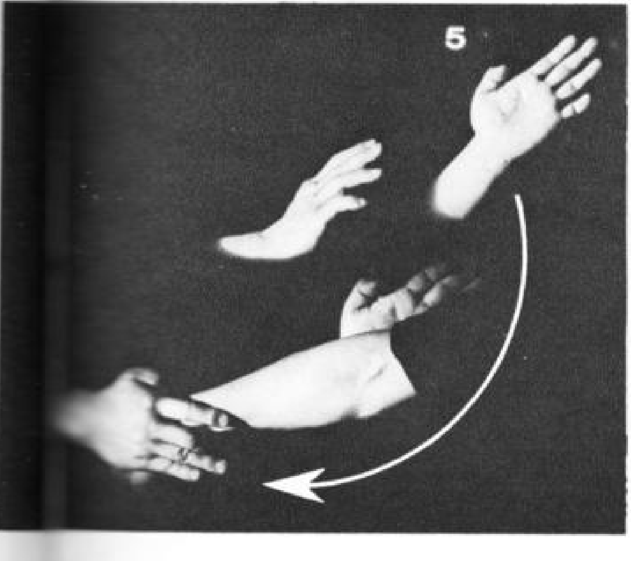

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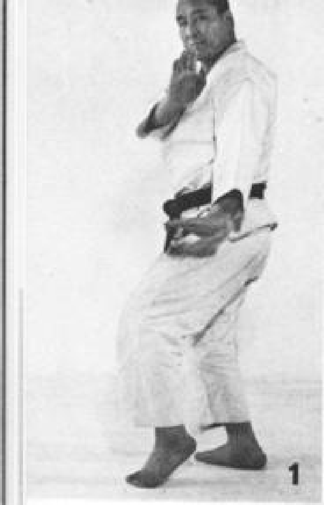

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reclining-dragon position (*garyu-kamae*)

Perhaps the name of this ancient *kempo* position derives from an imagined resemblance to a reclining dragon (*garyu*); at any rate, it is widely used, particularly in southern schools of *kempo*, which concentrate on techniques for the arms and hands.

Because it places most importance on protection of the vital spots instead of on attack, this position, unlike most of the others, has you turn your body completely away from the opponent (#1 & 2). Although rarely used at the beginning of a practice fight, the *garyu* is often employed during a series of mutual attacks when it becomes necessary to conform to the opponent's actions.

The raised hand—the right in the photograph—covers the face, and the lowered one protects from attacks to the lower parts of the body (#3–4). In addition, moving downward, the right hand can strike and parry the opponent's middle thrusts to the outside (#5), and the left hand can spoil roundhouse or

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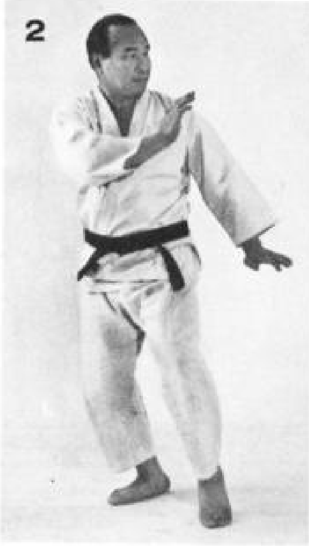

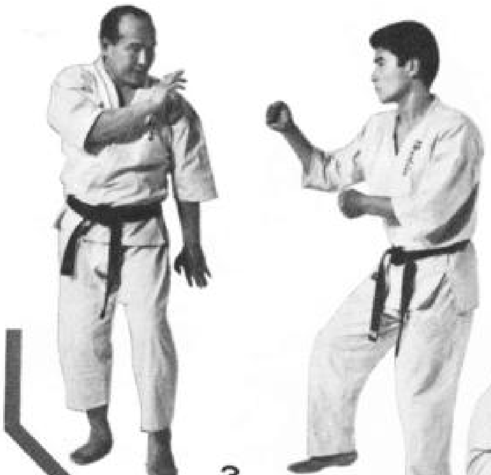

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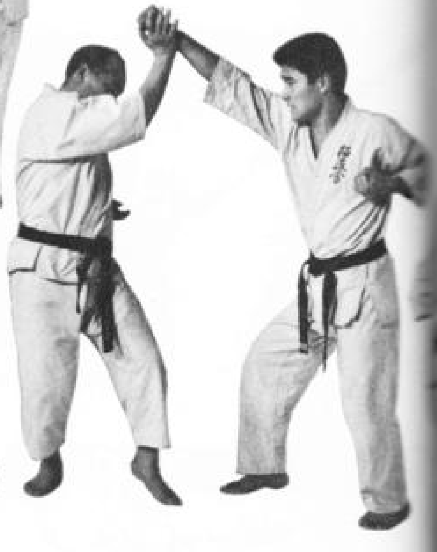

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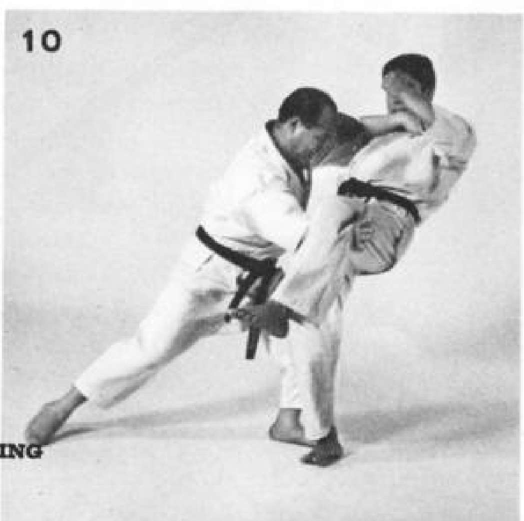
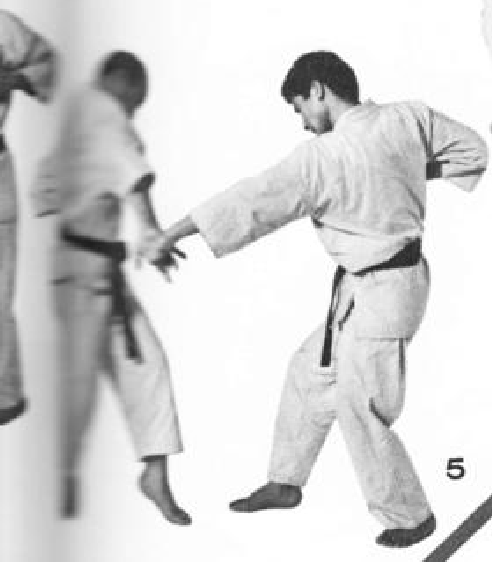


front kicks to the abdomen by scooping the leg upward and throwing the opponent to the floor (#6–7). The right knee should be used to ward off kicks directed to your side (#8) because it is stronger and allows you to protect yourself with greater safety than your left hand alone. Should your opponent return his kicking foot and try a thrust to your face, block him with your knife hand, and moving sharply toward him to spoil his balance, and scooping his leg upward, throw him (#9–10). This technique is especially effective when your opponent hurries to follow one attack with another.

Sometimes the opponent will kick with nothing more in mind than enticing you to fall into a trap. Do not be fooled. Instead, simply slap his leg down with your left hand (#11), and if he follows with an attempted thrust to your face, block it with a knife hand. In this case, allow your hand to hook his arm so that you can force it downward. When he is off balance, strike his side with your right palm heel (#12–13).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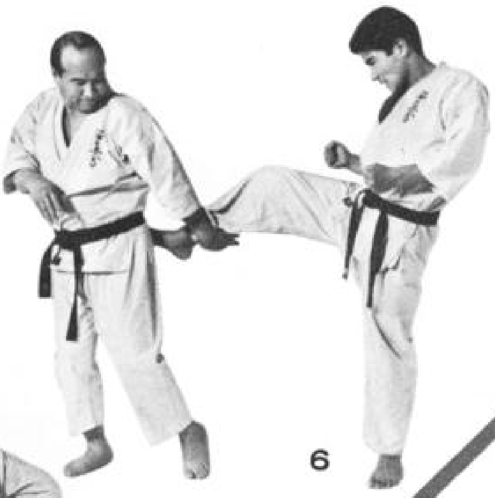
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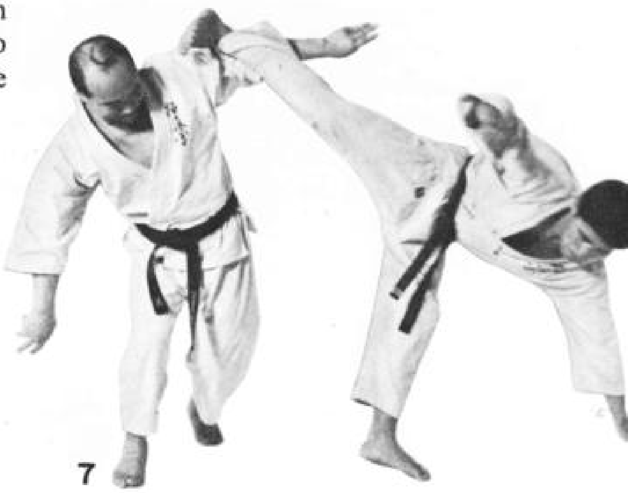
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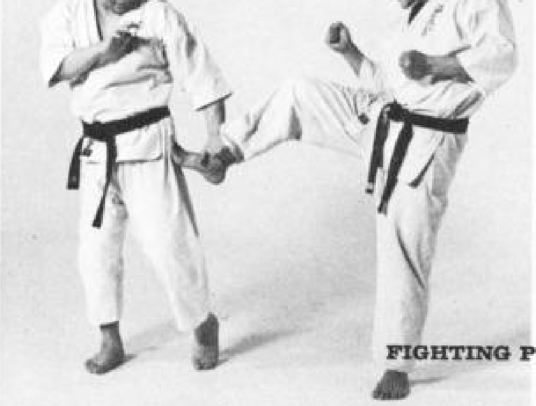
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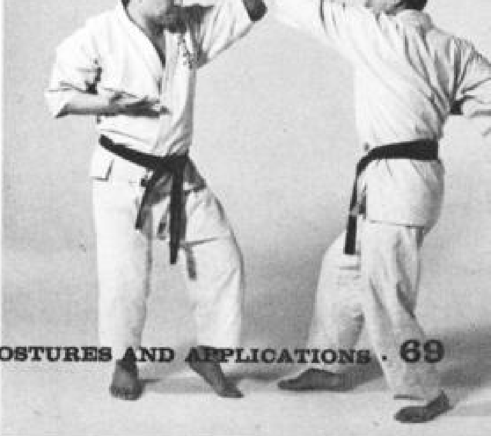
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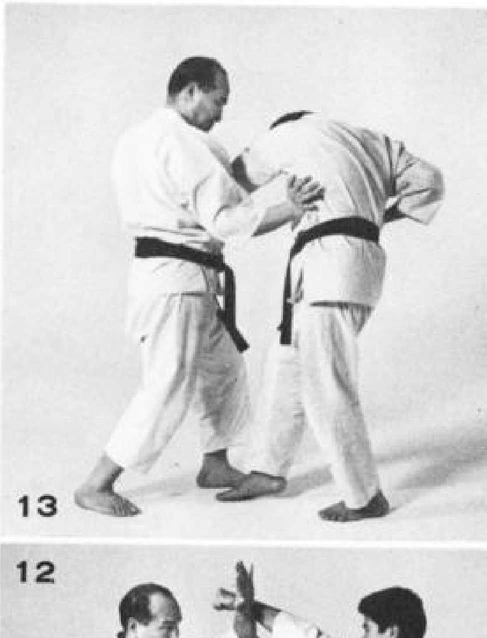
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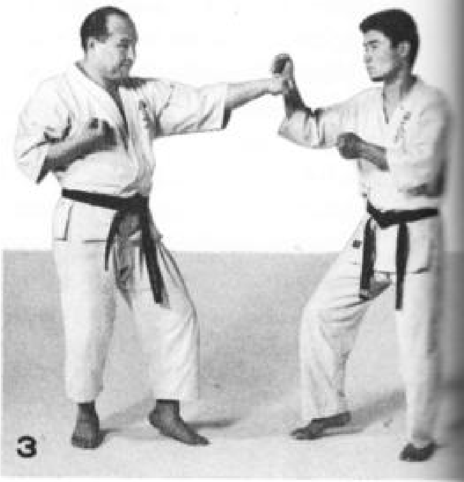
mid-level-arm position (*chushu-kamae*)

The only difference between this and the Tanshin is the mid- or shoulder-level elevation of the outstretched hand (#1–2). The ease with which you can control your opponent's movements by means of the outstretched hand and attack his chest with the other one characterizes this position. Furthermore, protecting yourself from his thrust with your left hand—the outstretched one in the photograph—stepping rapidly to him and scooping his leg upward you can force him to fall (#3–6). Should he, however, use a rapid follow-up thrust to prevent your moving toward him, block with first one hand then the other. Next step forward, and watch for a chance to attack. You must be certain that the distance between you is sufficient to inhibit his kicking ability (#7–10).

Frequently, while you are waiting for your chance to move toward him, the opponent will attempt a powerful roundhouse kick. Should this happen, instead of trying to escape, turn toward his leg, as though your were jumping to him, crouch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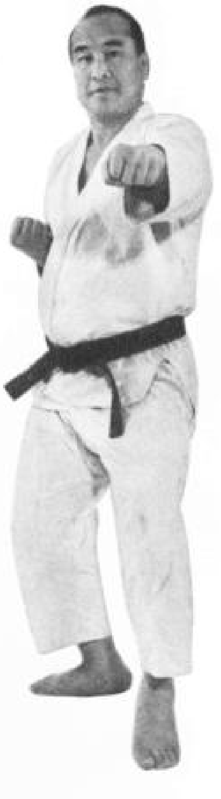
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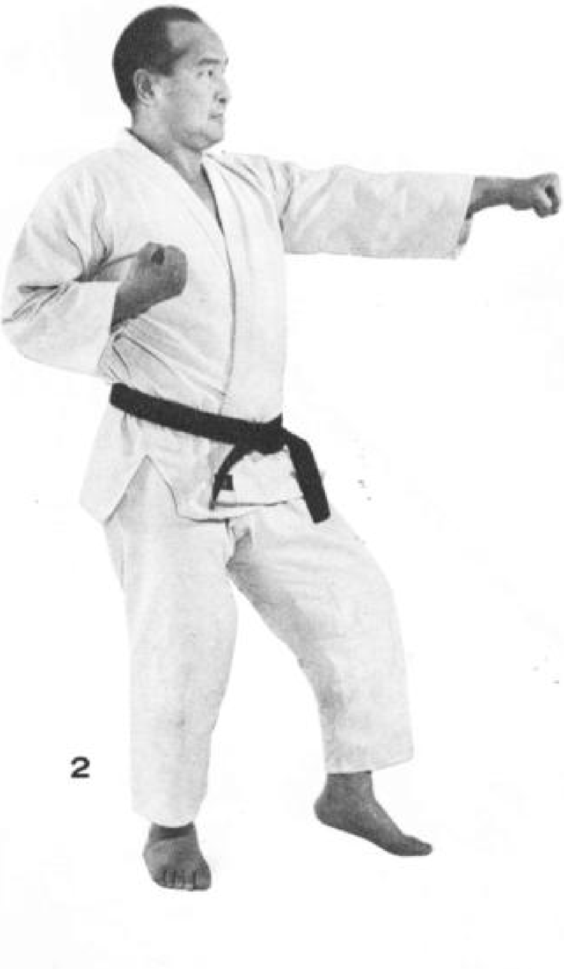
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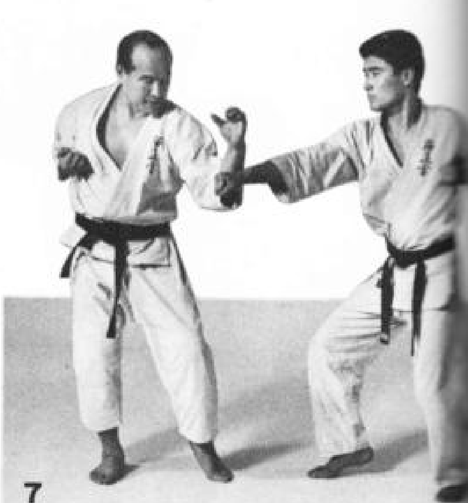
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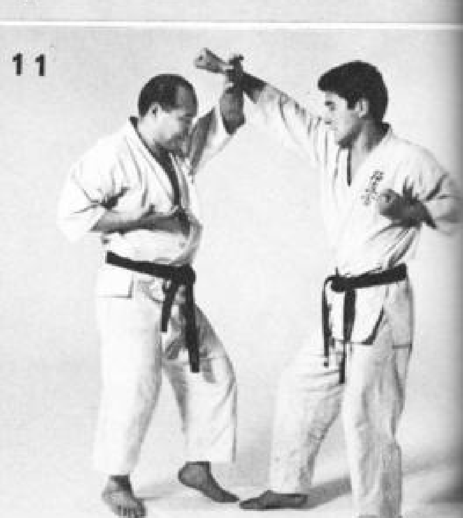
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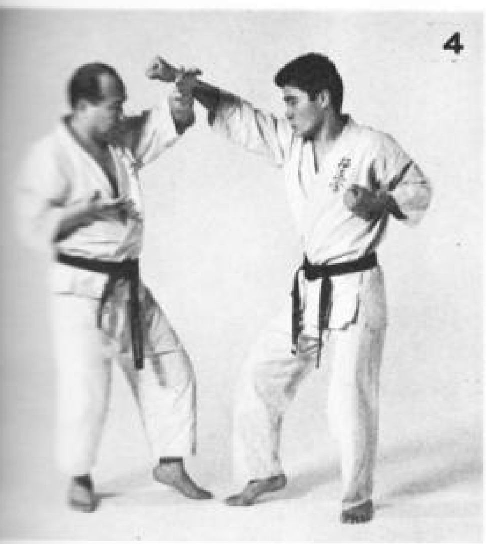
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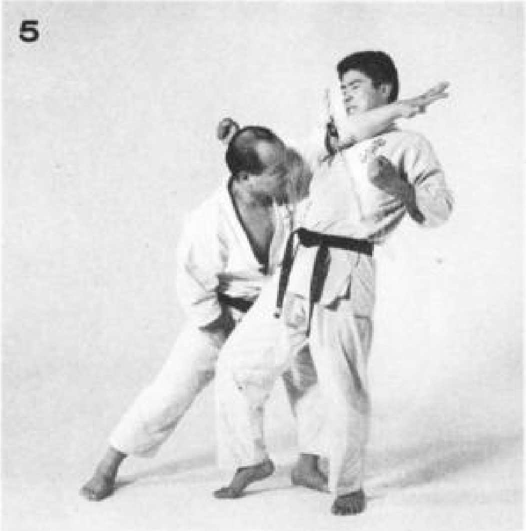
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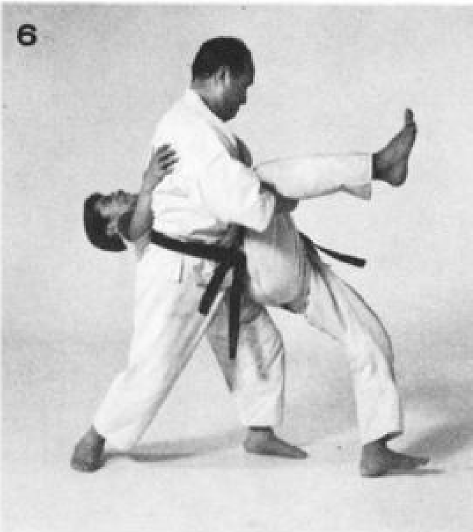
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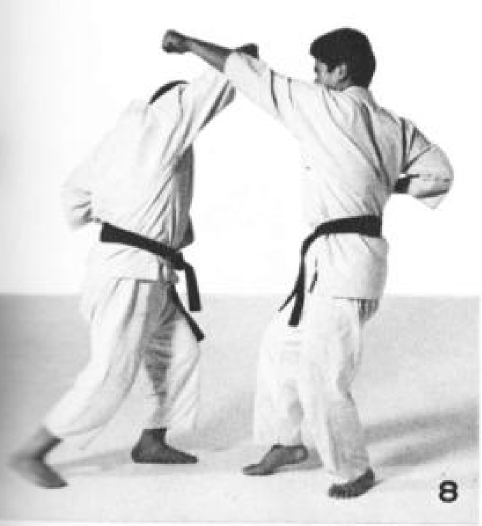
lightly—but maintain a stable posture—and block his leg with your forearm. Follow with a rising inverted fist to the face (#11–14).

Since it permits self-protection and a concurrent constant forward movement accompanied by repeated attacks, this position is of great value in cultivating fighting spirit in beginners. On the other hand, instructors must take care to caution their students that it should be used only after the basic blocks have been mastered. Driving blindly and rashly into an opponent without skillful blocking is a foolish mistake.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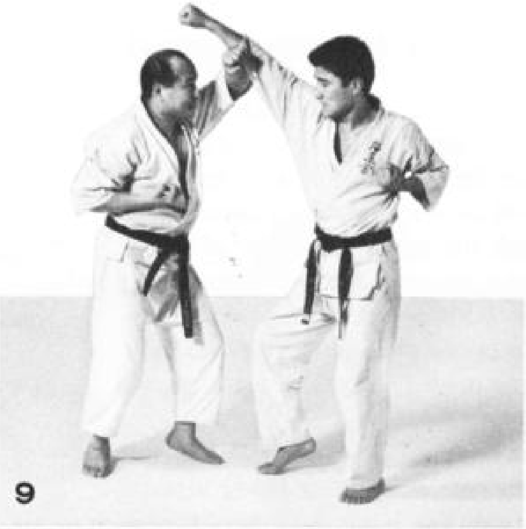
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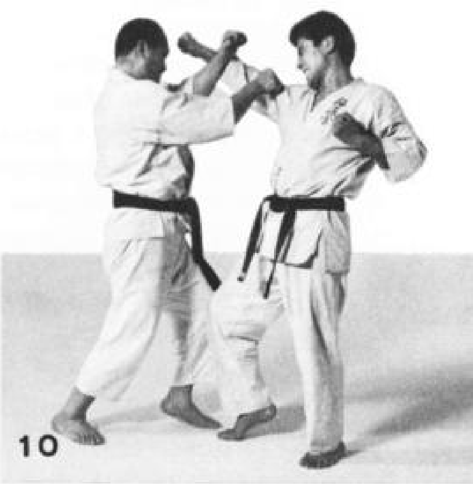
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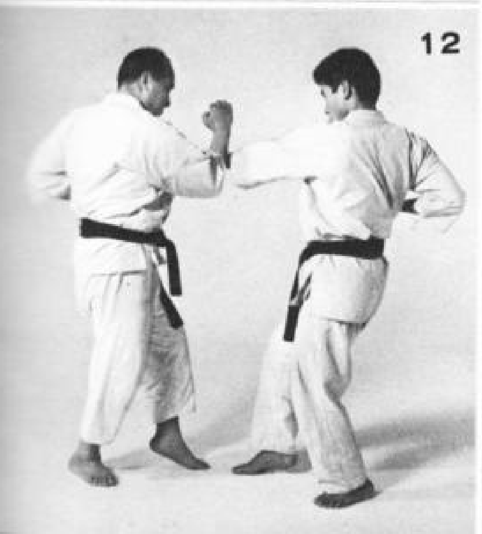
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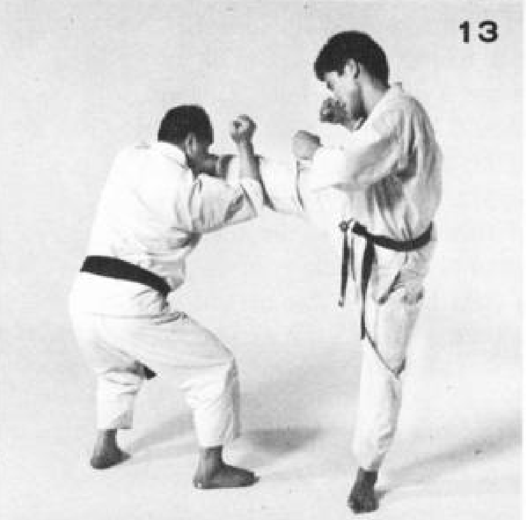
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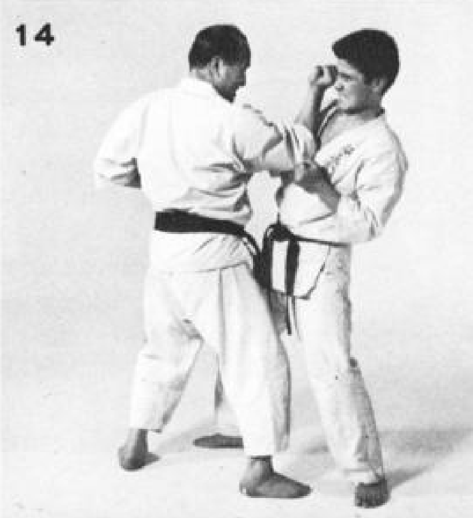
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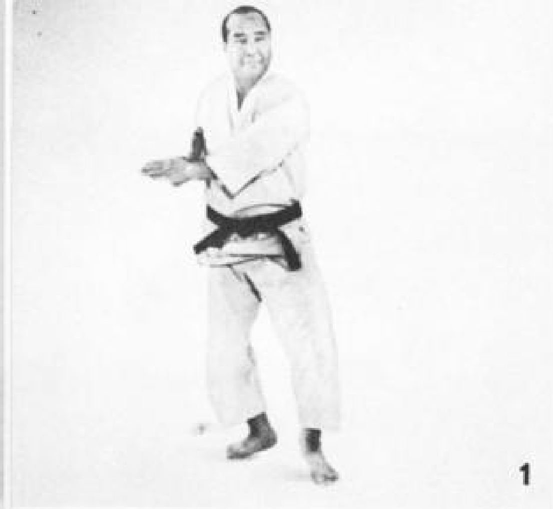

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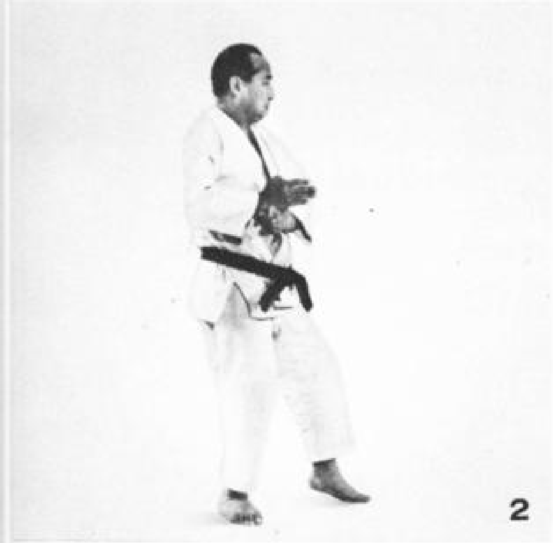

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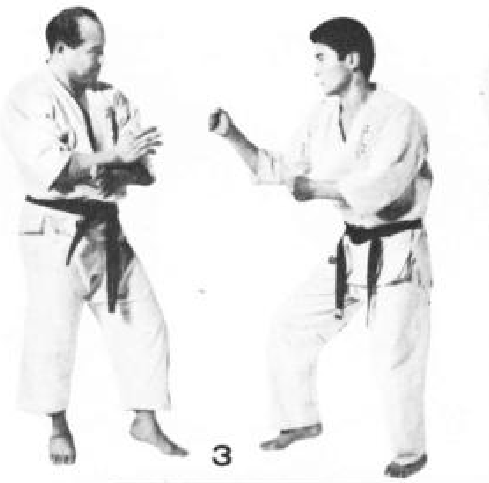

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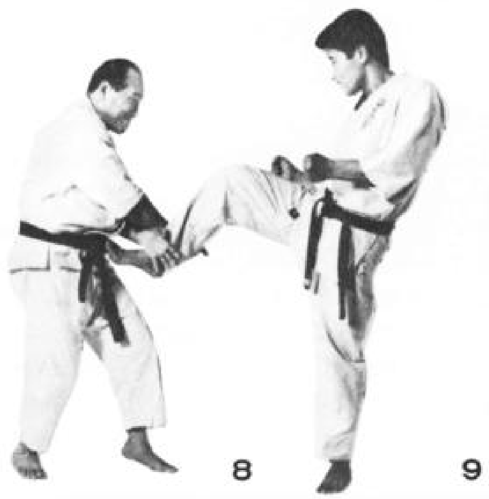

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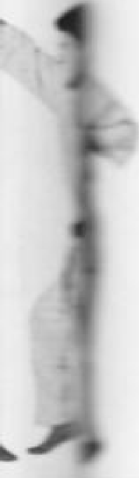
side crossed-arms position (*tashin-kamae*)

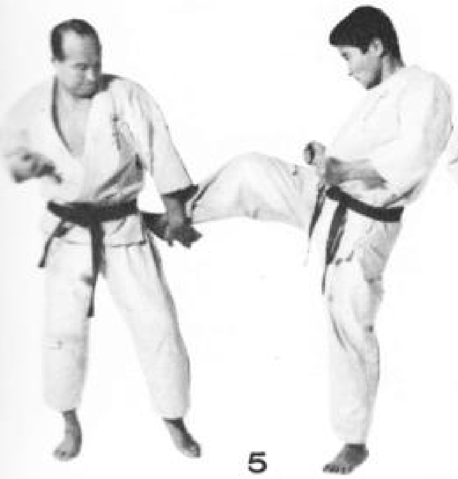
Another Chinese technique, the side crossed-arms position, called the *tashin*, is often used to surprise the opponent (#1–2). For example, during a practice fight, when for some reason, a pause occurs in the exchange of techniques, if you immediately switch to this position, you rob the opponent of the ability to decide which attack to use next. In such cases, you can easily counter any attack he makes. Although for the sake of convenience, I have explained a number of counterattacks in connection with this position, you must be able to move to the offense from any position.

The crossed-arms position enables you to block directly upper thrusts (#3–4) or, in the case of kicks or lower attacks, to turn your body slightly, parry the blow, and step quickly forward for a counterattack and throw (#5–7).

Use crossed arms to block a frontally directed kick (#8), lightly block his upper thrust when it is intended only to control your movements (#9), and should he try another kick, block it on the inside, and swinging his leg to the outside, scoop it up and force him down (#10–12).

An important advantage of this position is the speed with which it allows you to rotate your body. Should your opponent thrust, you can quickly swing your body outside his line of attack and strike him in the side with a knife hand as you do so (#13–15).





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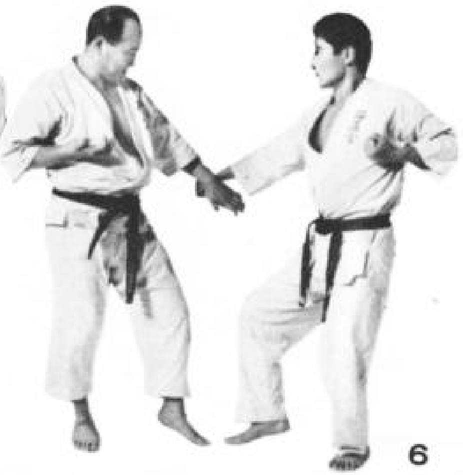

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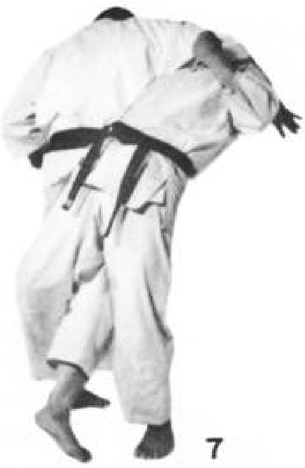

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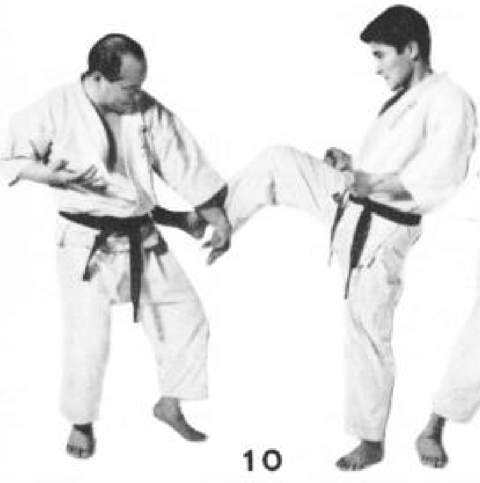

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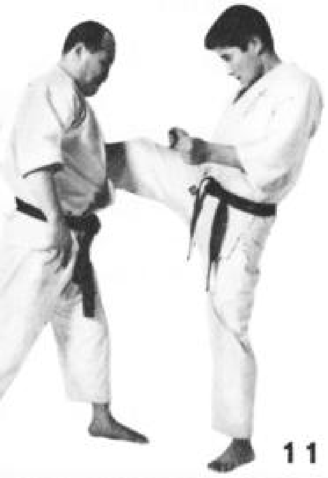

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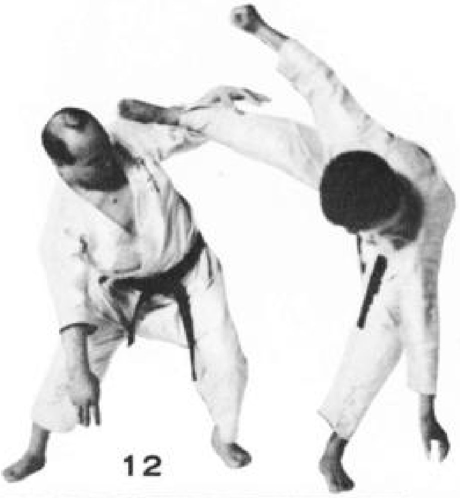

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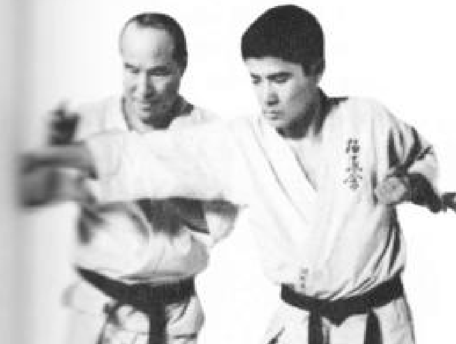

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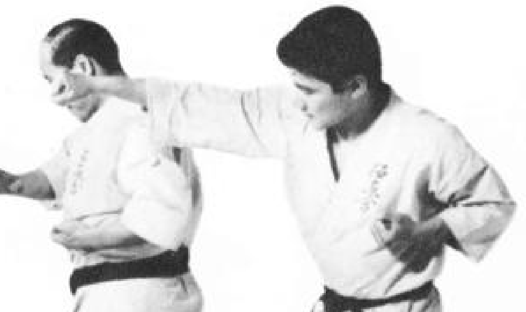

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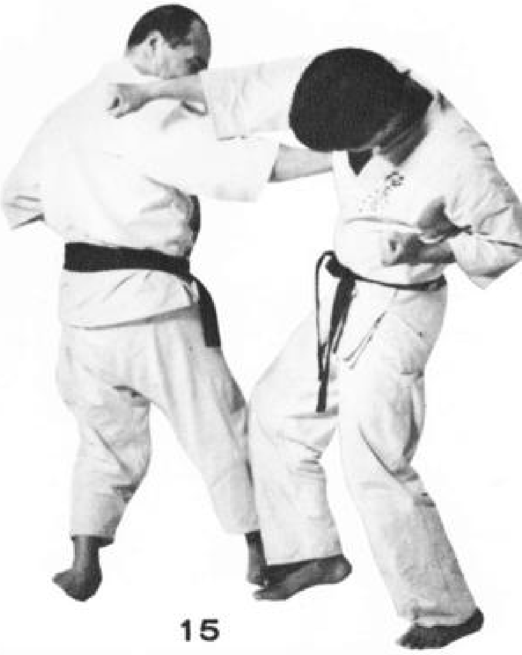

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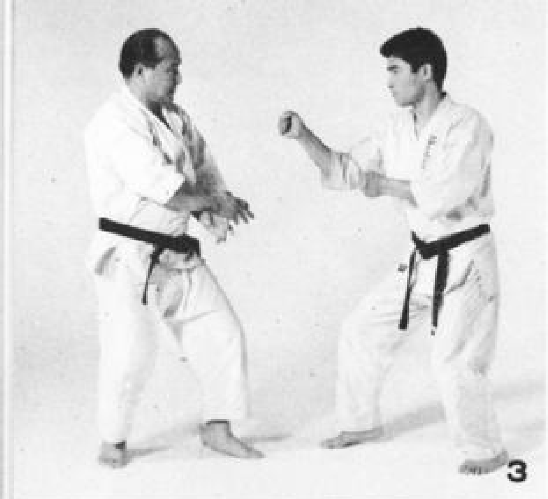
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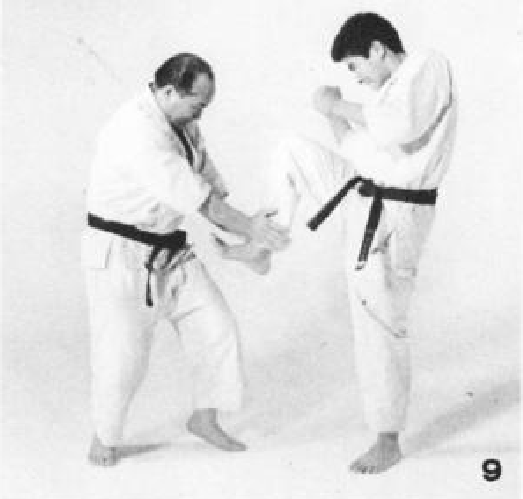
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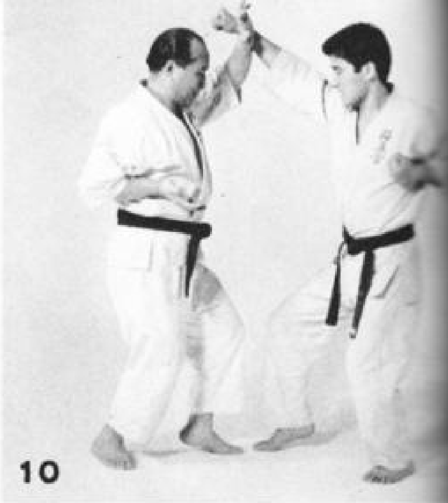
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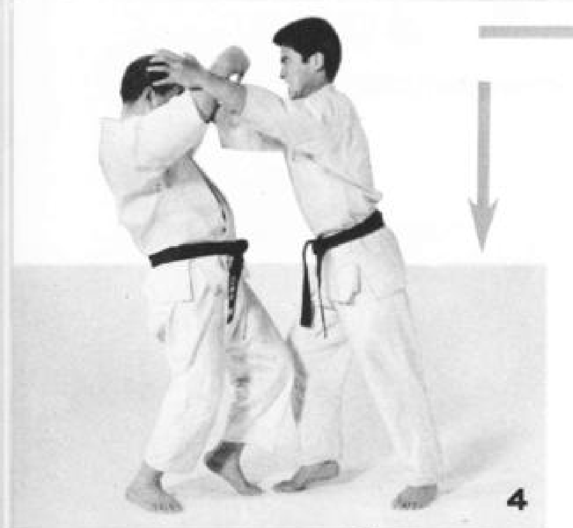
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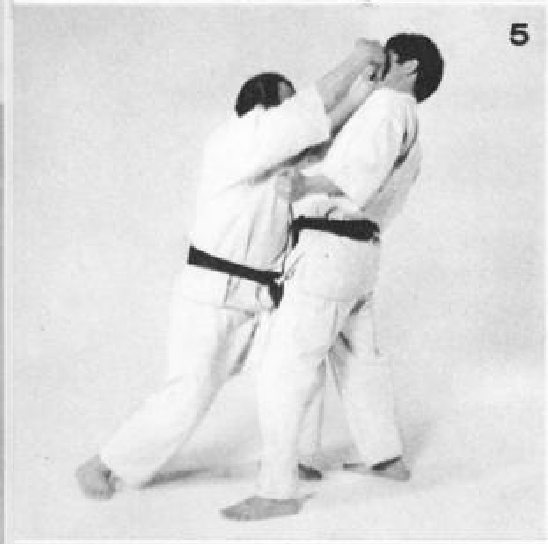
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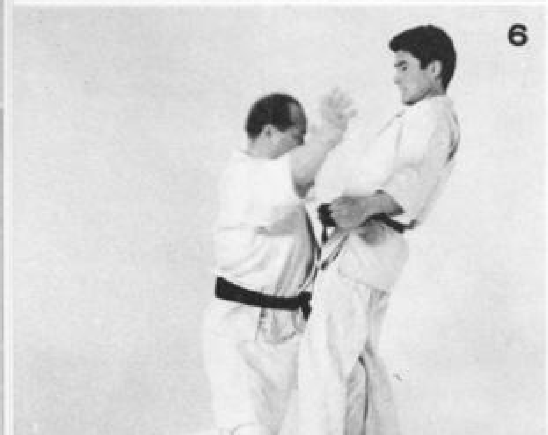
low crossed-arms position (*shimo juji-kamae*)

With arms crossed in front of the solar plexus, protect your abdomen and genitals while freely using your hands to attack when your opponent's movements give you suitable opening.

For example, block both of your opponent's thrusting arms with an upward motion of your crossed arms; and then, suddenly stepping forward, cover his eyes with the backs of your hand (#3–5). When your surprised opponent steps backward to escape, quickly crouch (#6), and swinging your arms wide from the outside, clamp his legs from behind, lift, and throw him (#7–8).

Using the palm heels of both hands, block a front kick, and at the same time control his foot (#9). Next, allow him to free his foot so that he can follow up with a thrust. When he does so, however, block with an upper knife hand, seize his wrist, and throw him with what amounts to a judo *seoi-nage* (#10–12). You must have firm control of your opponent's legs at #9 because, in most cases, though he will try a thrust as a reflex move, he will lose his balance when he atttempts to return his feet to their original position and will, therefore, destroy his balance, spoil his thrust, and make it easier for you to throw him. Naturally, you must put his awkward predicament to good use. Since this position is used often with hand techniques, it is easy for you to employ it to spoil the opponent's attack and create an opening for your own thrust and leap toward him (#13–16).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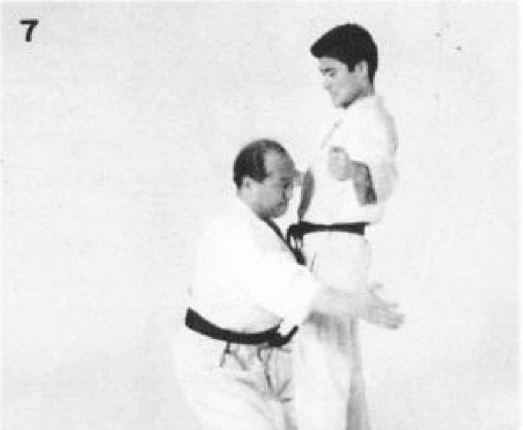
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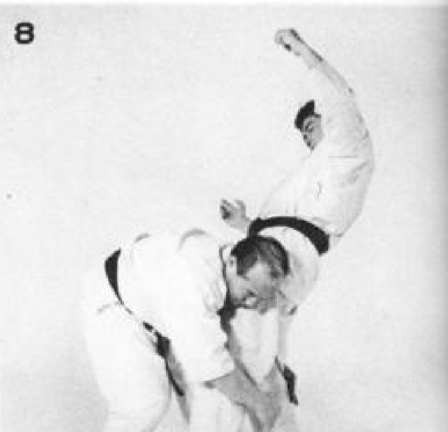
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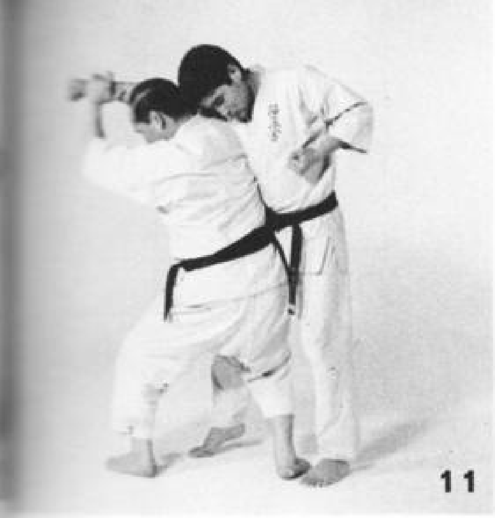

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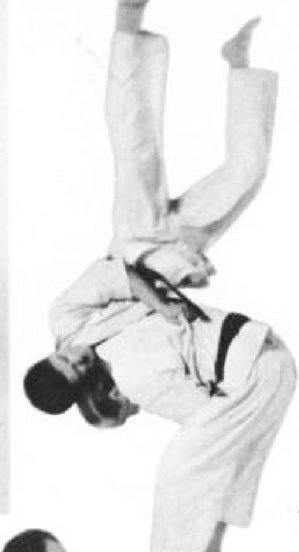

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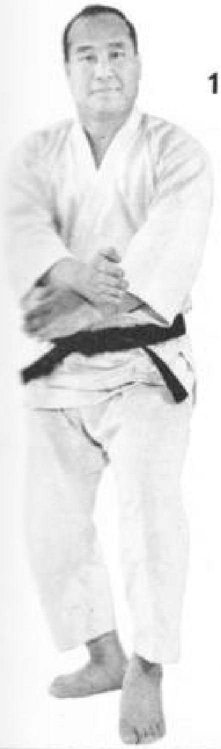

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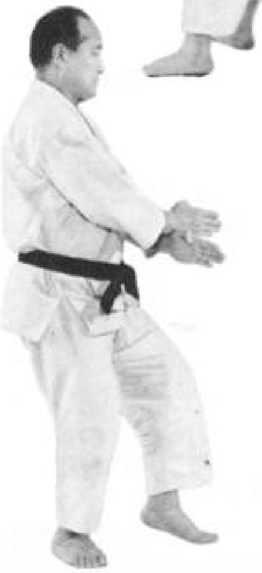

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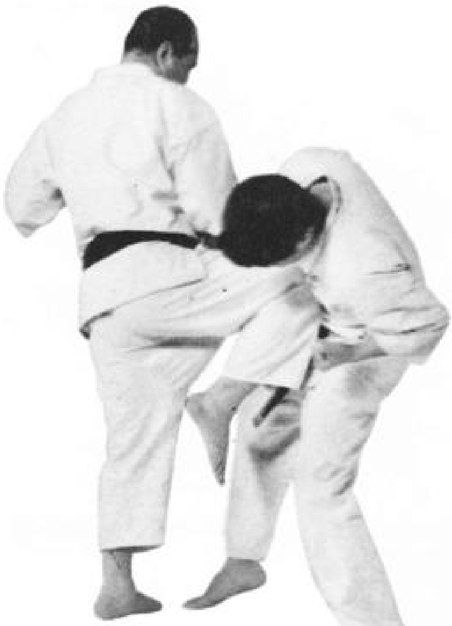

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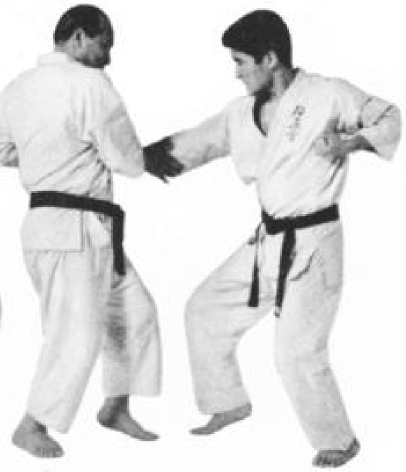

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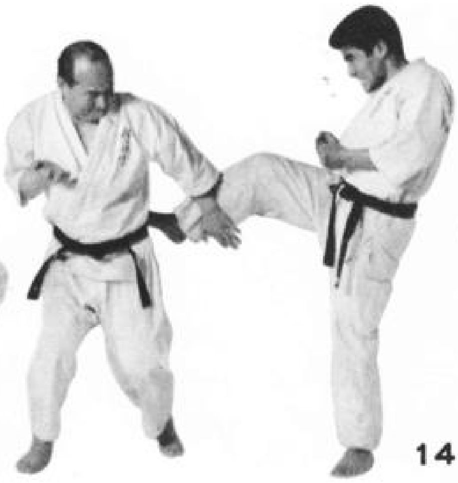

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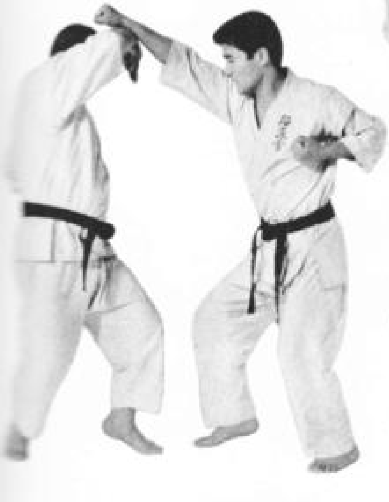

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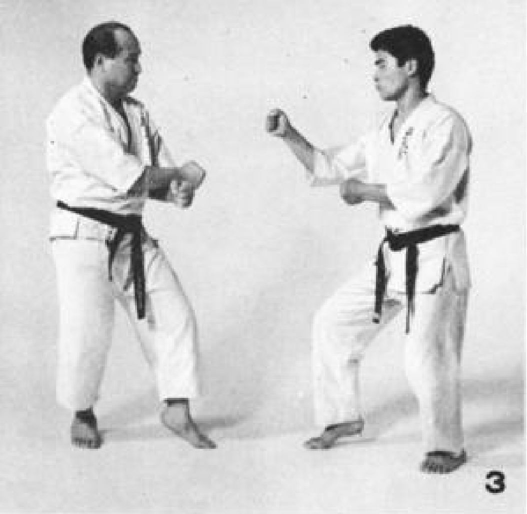
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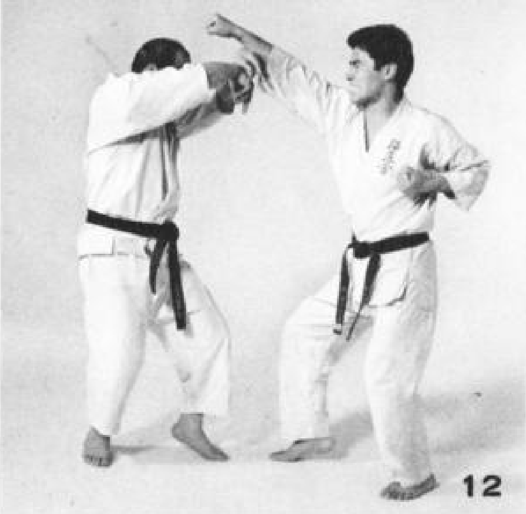
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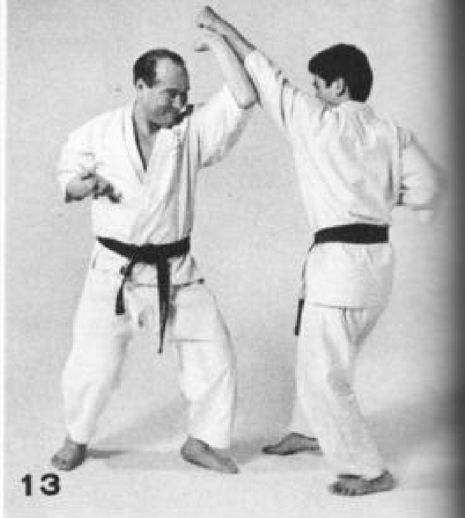
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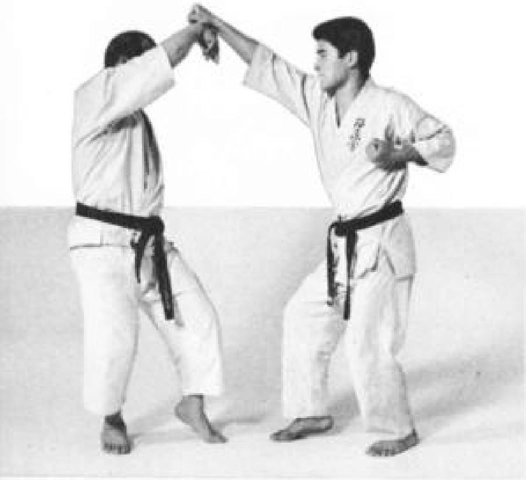

low crossed-fists position (*shimo jujiken-kamae*)

The main difference between this and the preceding position is the clenched fists employed in this case (#1–2). Furthermore, in contrast with the crossed-arms position, most often used against hand techniques, the crossed-fists version occurs frequently when it is necessary to move a great deal and to discover the opponent's weak points before attacking.

Sometimes an opponent, remaining at some distance from you, will thrust to inhibit your movements and, after you lightly parry his initial attack, will try for a strong kick, which

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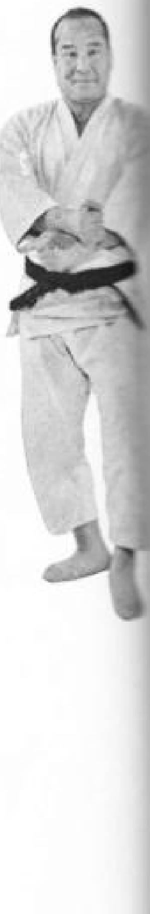

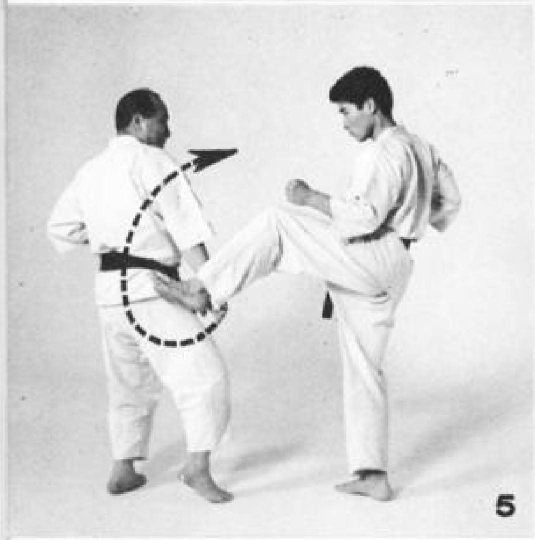
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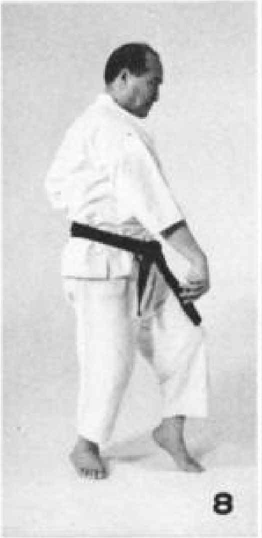
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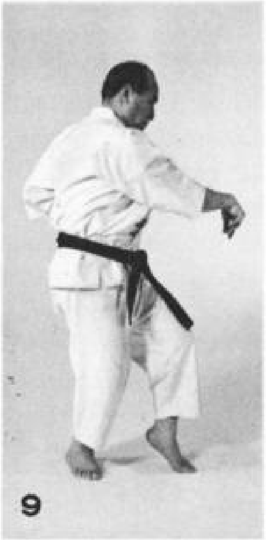
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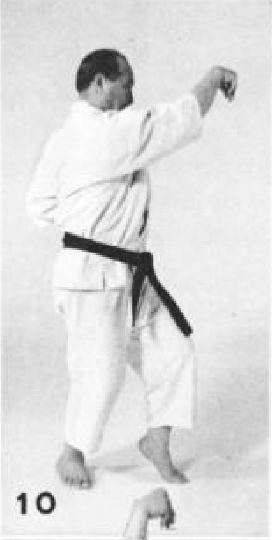
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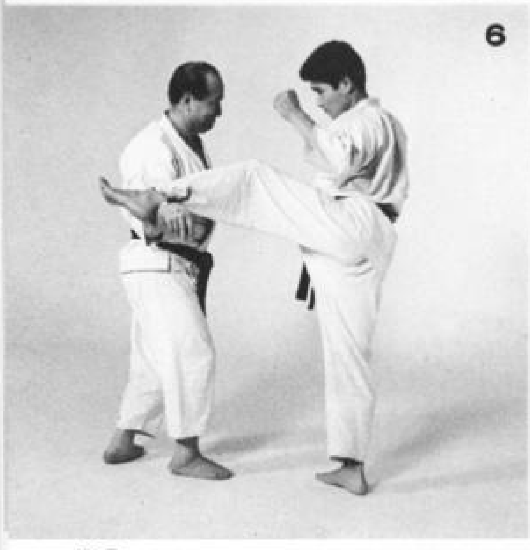
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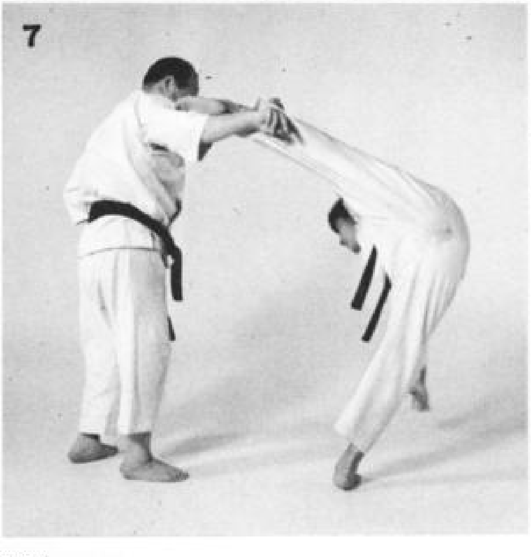
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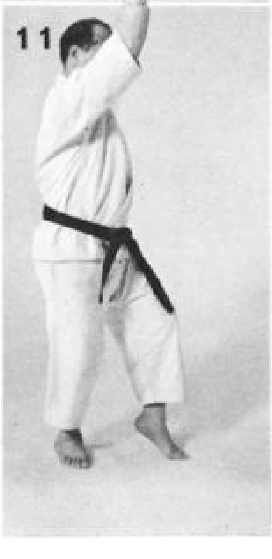
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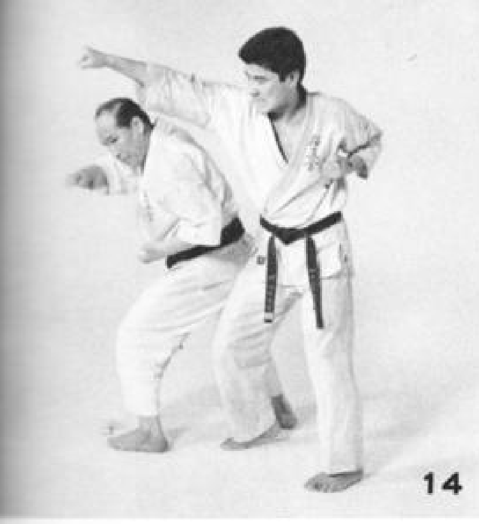
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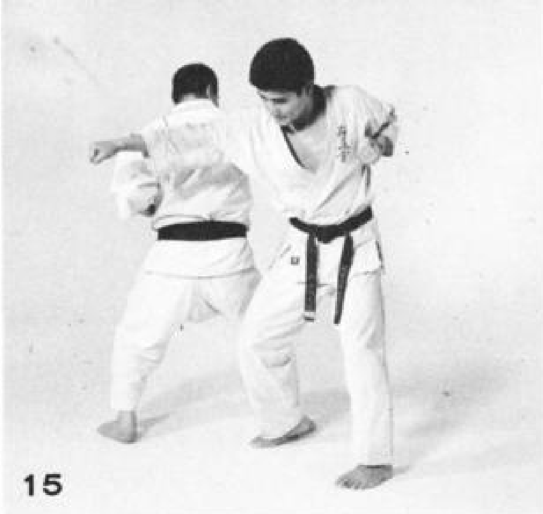
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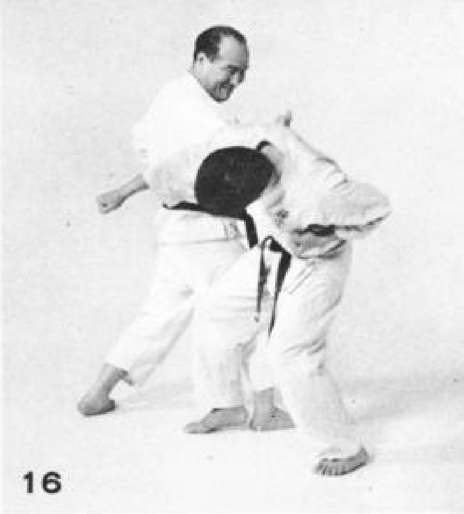
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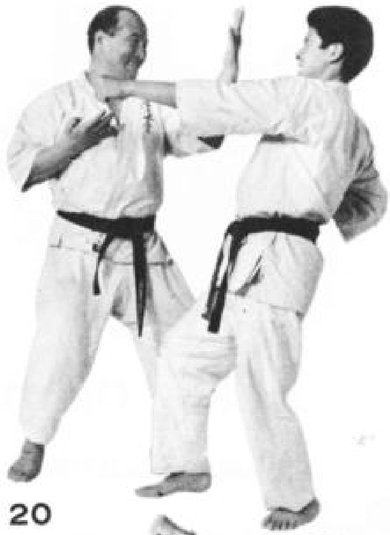
gives you an excellent chance to use this technique. First, as you step forward, swing your right wrist from the inside upward to scoop his leg up (#3–7). The motion used to swing the arm and scoop the opponent's leg is shown in #8–11. Practice this very convenient series in a single movement.

An opponent proficient in the thrusts often drives forward with attack after attack (#12–13). When this happens, blocking as many thrusts as necessary, lead him forward. When he makes one powerful thrusting attempt, duck under his arm, and turning your body to the outside, attack with a knife-hand strike to his side (#14–16). The difficult ducking movement requires courage, but an opponent in a hurry, who incautiously strikes, provides you with a chance.

Of course, it is important to practice leaping forward and attacking when you and your opponent are exchanging techniques (#17–20).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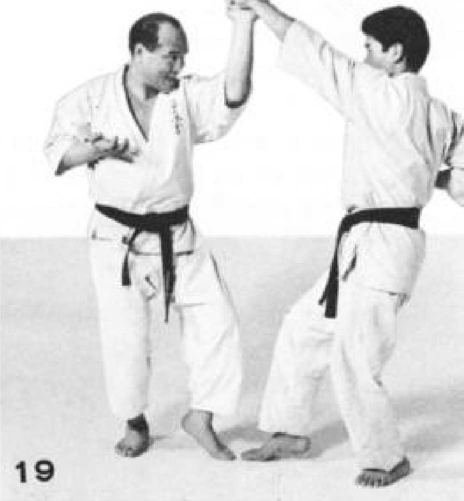
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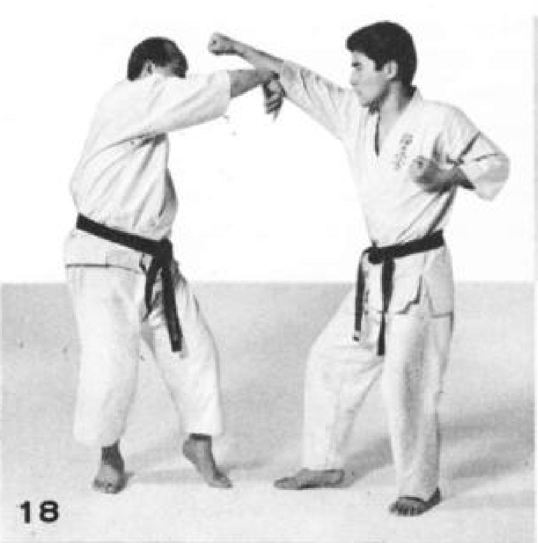
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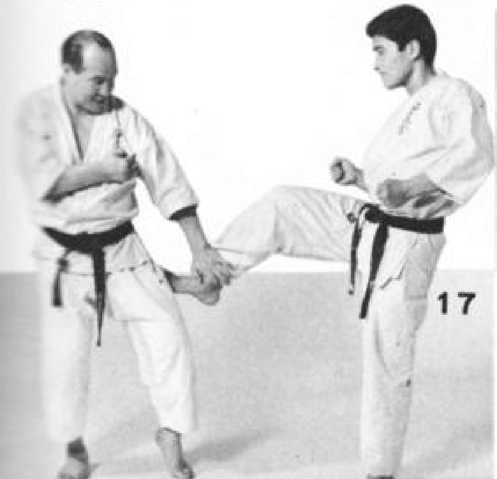
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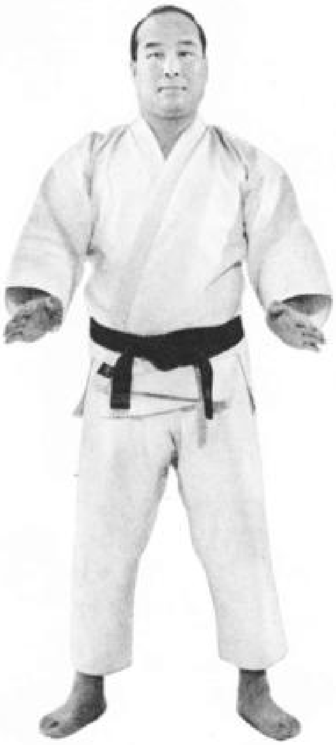

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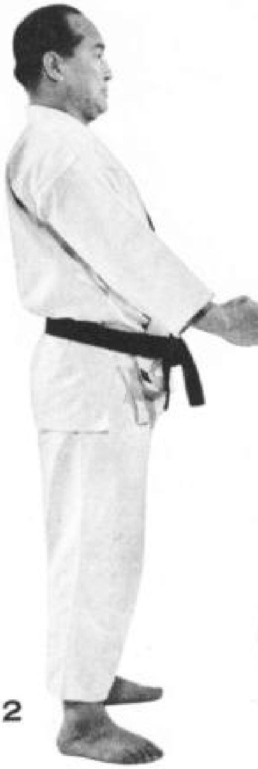

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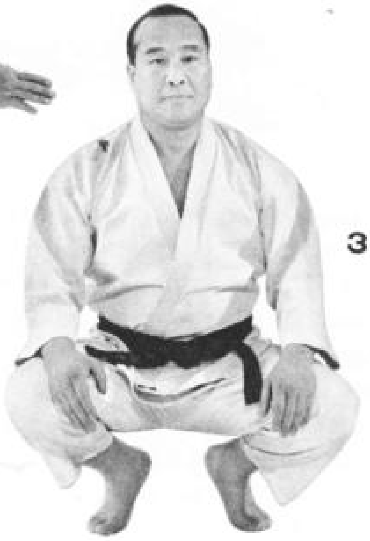

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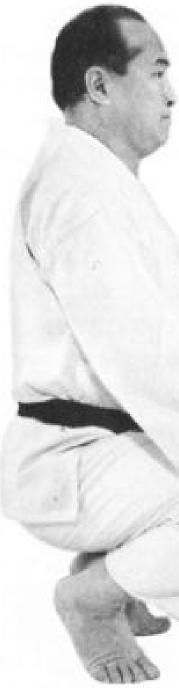

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c. low fighting position

basic position

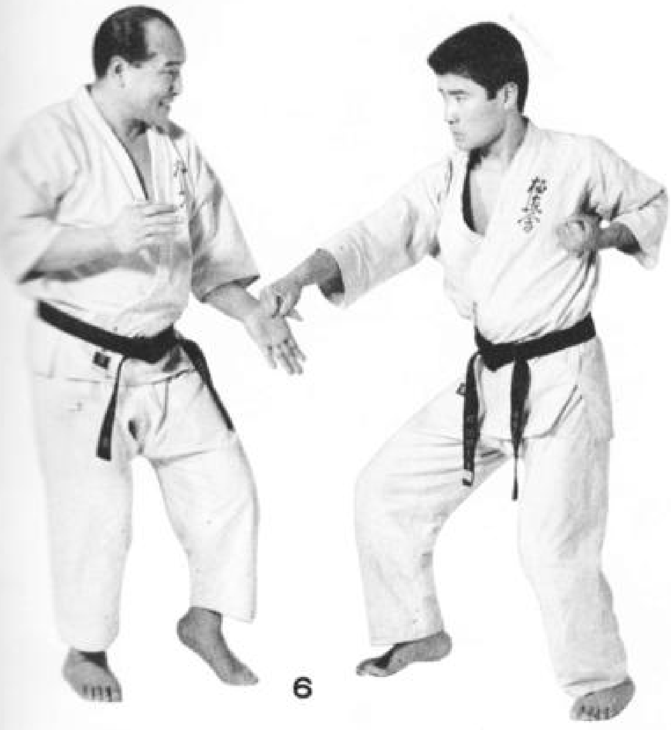
The basic low positions are divided into two categories: standing with hands lowered to waist level (#1–2) and squatting with hands on knees and only the toes touching the floor (#3–4). These are called the earth postures to symbolize the martial arts as a way of uniting mankind with the great earth on which we live. In *sumo* wrestling, *kendo* fencing, and many other branches of the warrior's code, they are used to show mutual respect among combatants. Of course the same interpretation is part of their karate use, but they are primarily battle postures intended for combat.

They have two basic advantages: extra stability when the combat is taking place in boggy land or in rivers and an element of surprise to distract and ruffle the opponent by suddently squatting and upsetting both his eyes and his nervous balance.

provocation position (*muhen-kamae*)

Used to provoke your opponent to attack so that you can block and attack on your own, this position permits you to parry upward with the palm heel when an opponent attempts a thrust (#6), to restrain his hand by pressing downward (#7), to control his arm by hooking your knife hand on it (#8), or to drive his thrusting hand downward with a wrist and thereby actually damage his body (#9). But it can also be used in similar ways against kicks (#10).

Naturally, when the block has succeeded and your opponent is off balance, you must follow up with a suitable attack technique of your own.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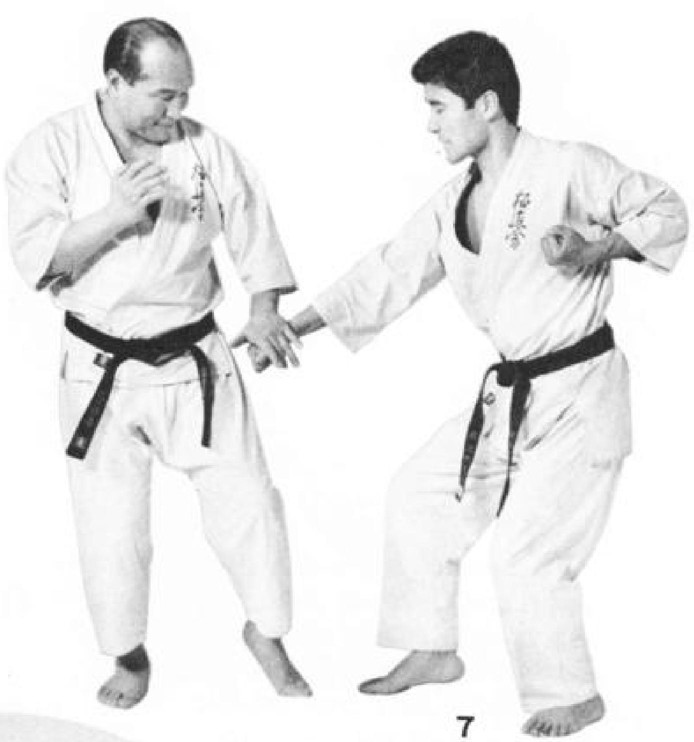
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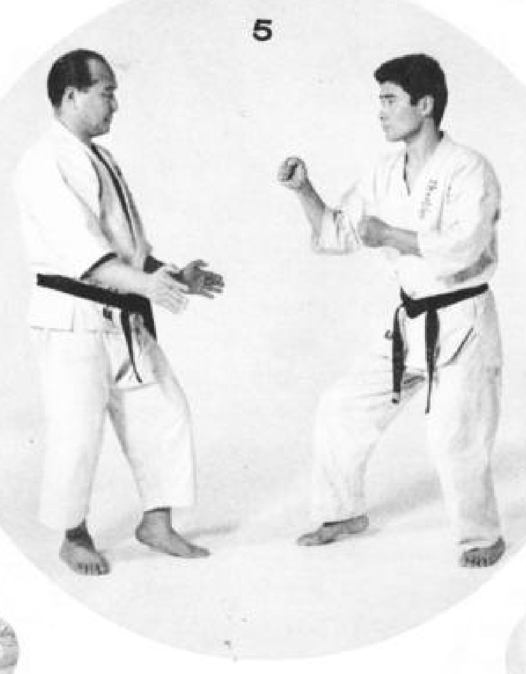

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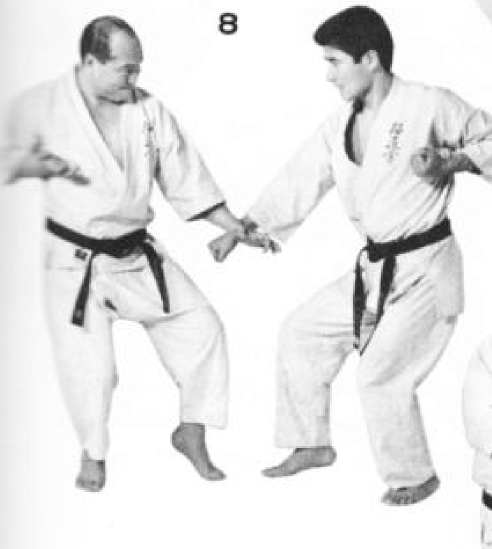

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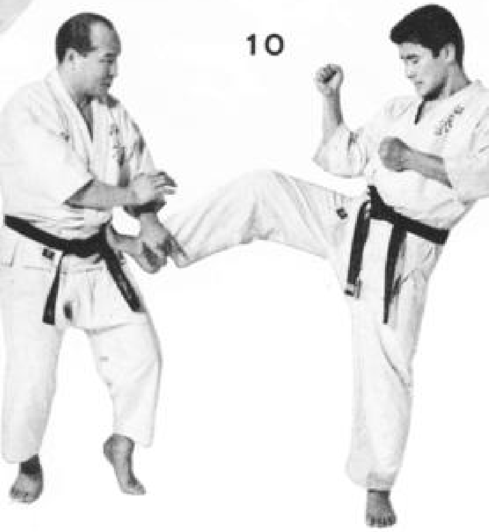

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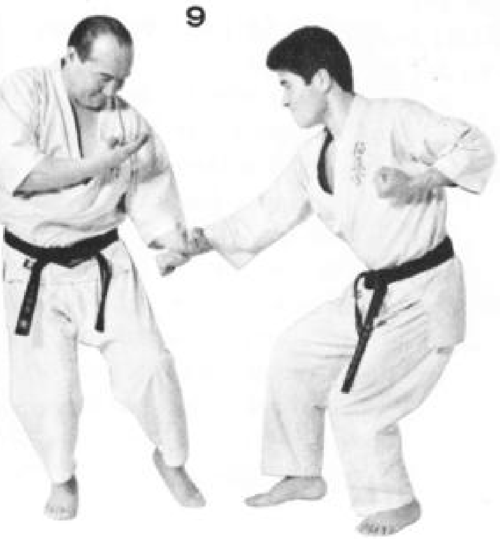

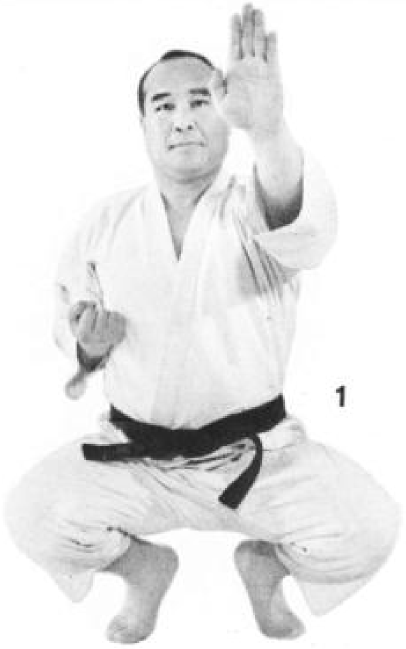
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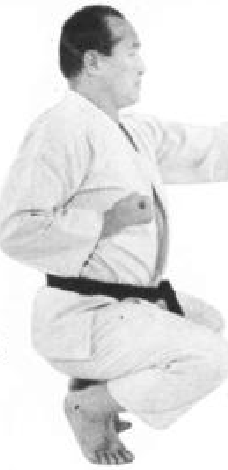
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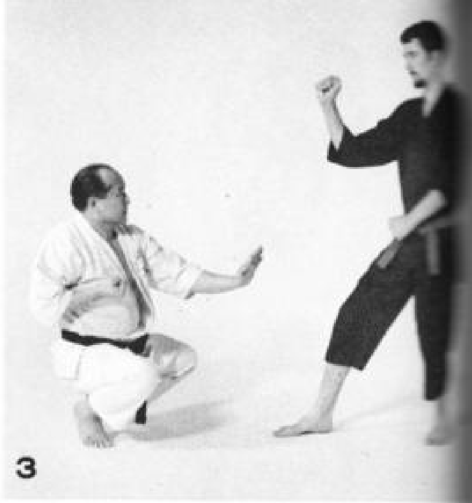
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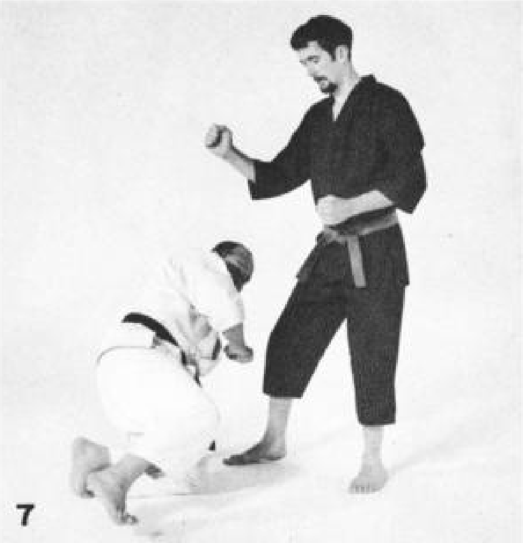
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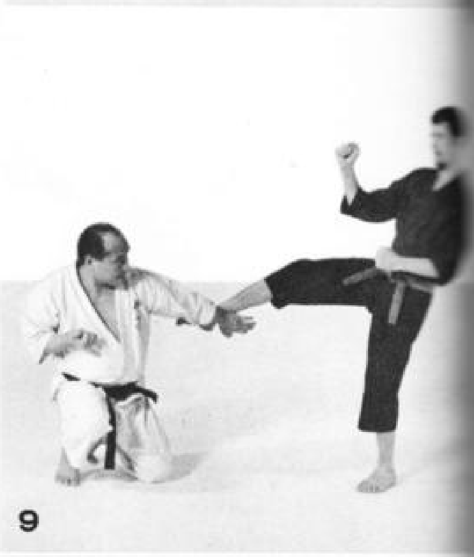
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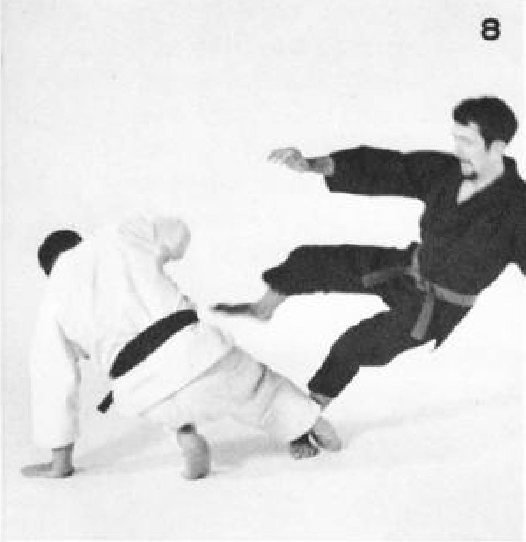
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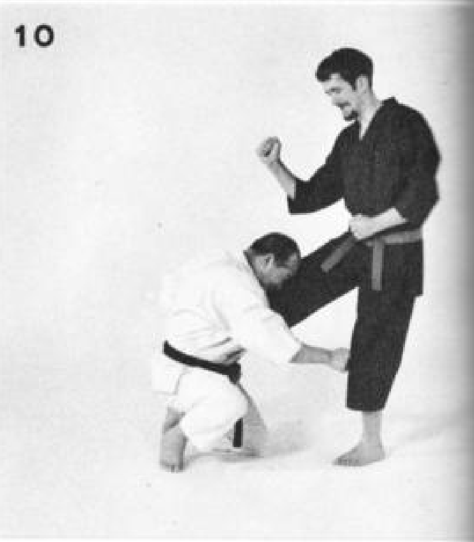
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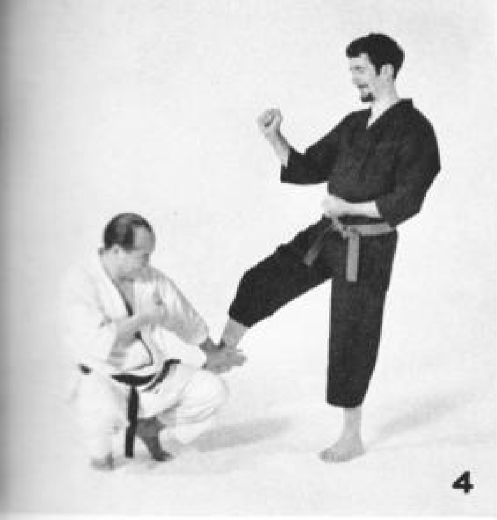
squat (*ensei-kamae*)

Extremely effective in disturbing your opponent's line of vision or surprising him by a leap into an attack, this position has long been a favorite in the plains of China. Its shock element pays biggest dividends when you shift to the posture in the middle of a fight.

For the sake of convenience, I will explain the posture as used in a practice fight, where at the outset, both combatants are standing. At some point during the match, one partner can suddenly assume this position, but he must never let his heels touch the floor because it is essential that he contantly maintain a posture from which jumping is easy (#1 & 2).

The outstretched hand—the right in the photograph—is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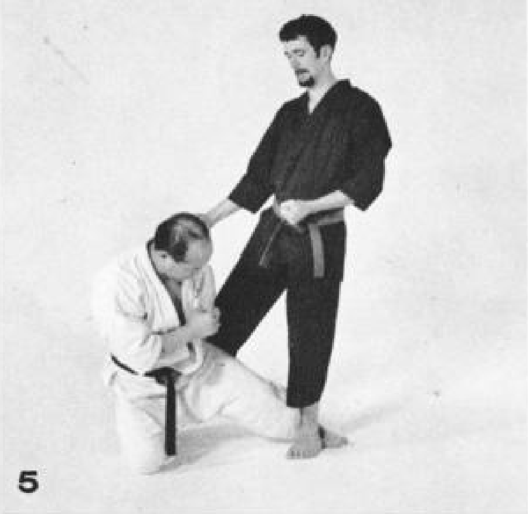
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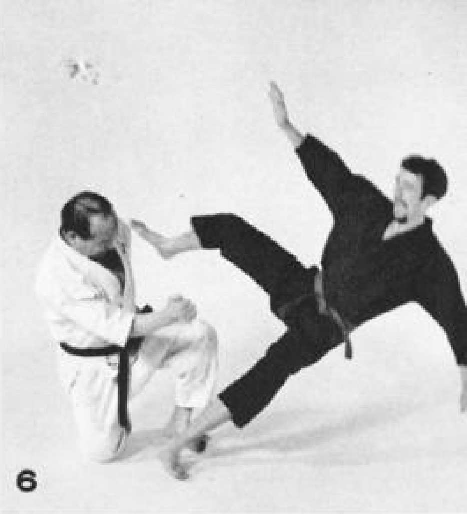
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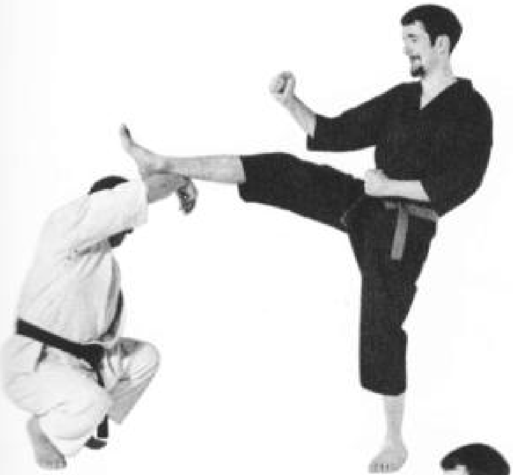
used only in blocking to protect the face and abdomen from kicks (#3). At the first sign of a kick, the palm heel of the outstretched hand should parry from the inside outward (#4). Immediately hook your left foot on the inside of your opponent's left foot (#5); then clipping your foot toward you, trip and down him (#6). The most important point is to stop his kicking foot rapidly at #4, because if you are slow and stop it only after it has gained a certain height, you will feel the effect of his strength and will probably lose your balance.

When he seems to be waiting for a chance to attack, put your left hand on the floor, and move your body to the outside of his (#7). Next, sweep your right foot to the outside of his left one, and parrying it, trip him (#8). In these two steps, increase the strength of your right foot by moving it as a reflex to the action of lowering your body.

When he tries a roundhouse kick from the outside (#9), move to him to parry his kick to the outside, then thrust your right forefist to the knee of his support leg (#10). At #9, your parry should be forceful enough to cause him to totter backwards and, therefore, put the bulk of his weight on his support foot. This will immobilize him and make it easier for you to move closer.

If your parry is so late that his foot seems likely to strike your face, as you turn your head out of danger, scoop his kicking leg upward with your wrist, and force him off balance to the rear (#11). Next move to his support foot faster than he is able to return his kicking foot to the floor (#12), and seize the back of his leg with your right hand while pressing the front of it with your left hand (#13). When you pull sharply with your right hand, he will fall (#14).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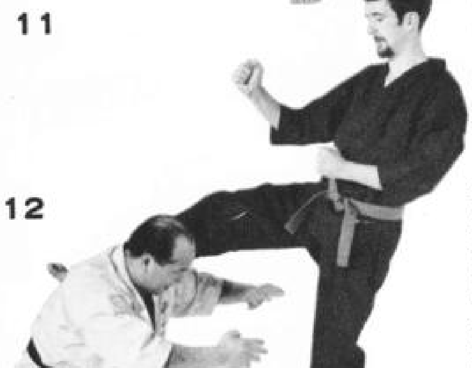
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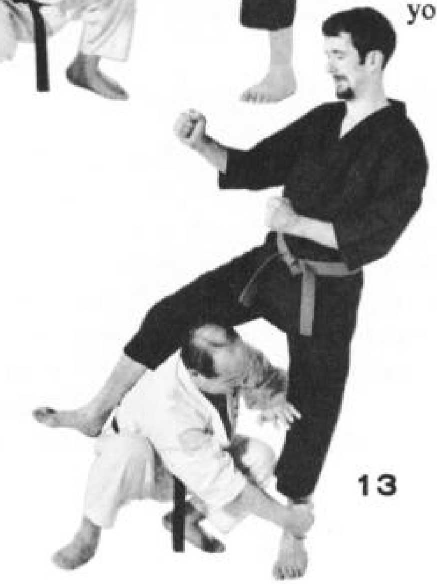
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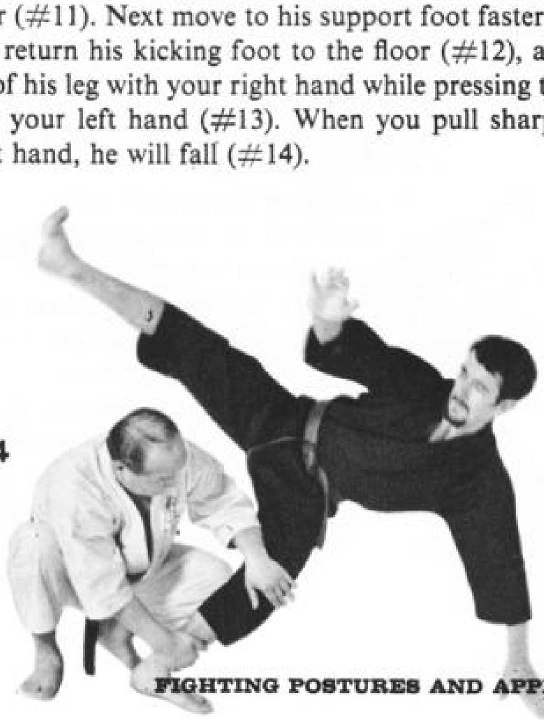
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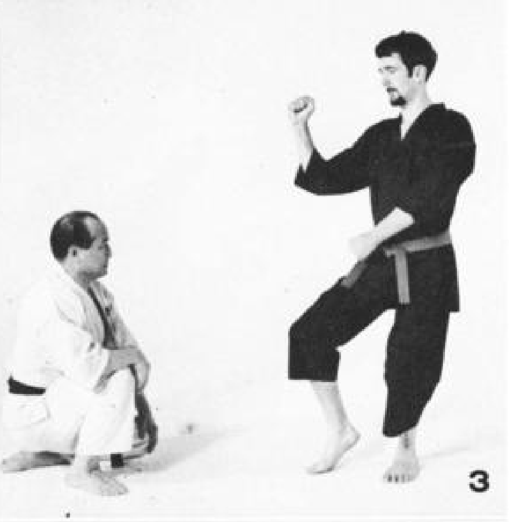
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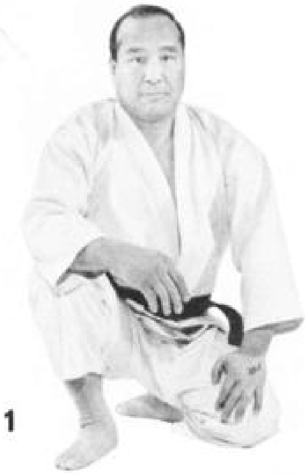
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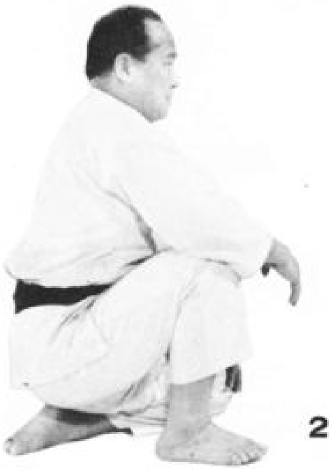
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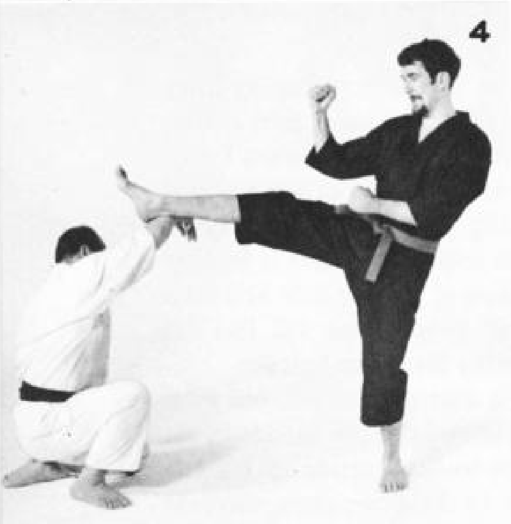
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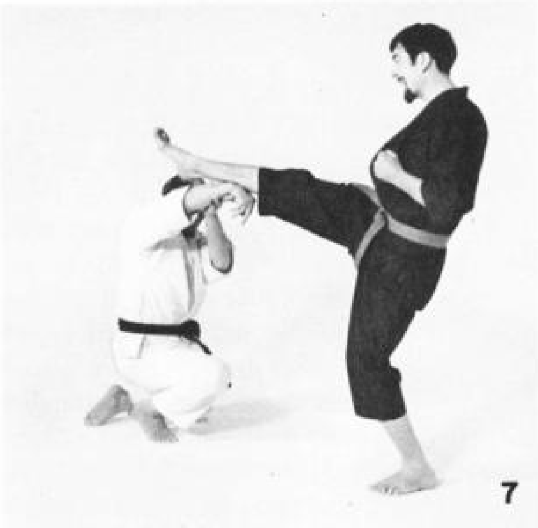
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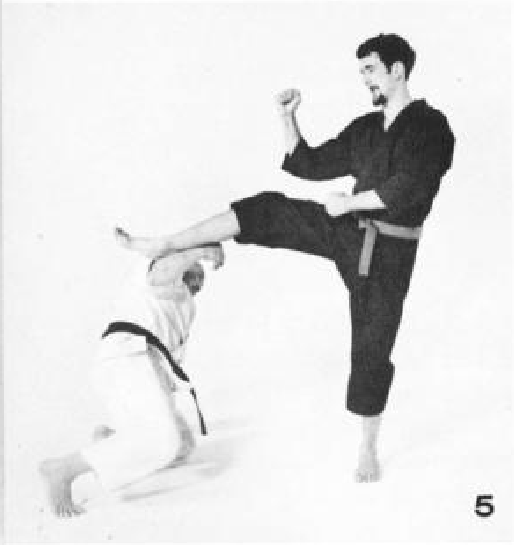
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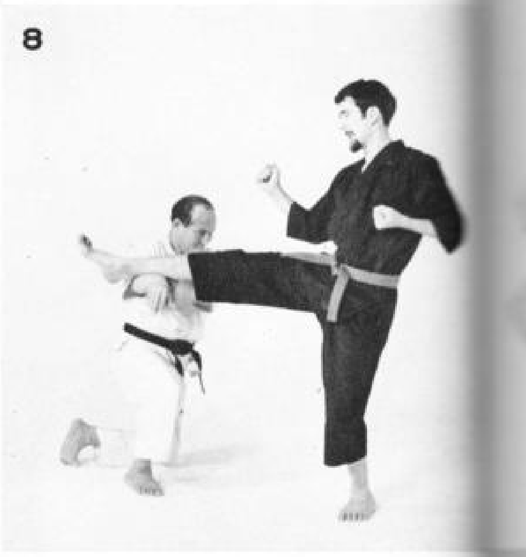
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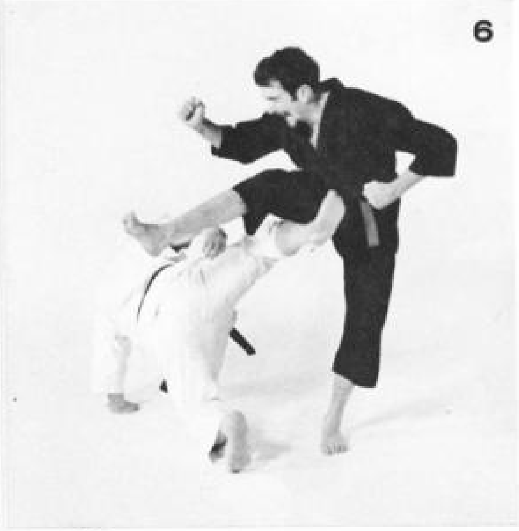
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raised-knee squat (*jigo-kamae*)

Originated by the peoples of China, Korea, and Mongolia, who spend much of their indoor time on the floor, this position protects a man so seated from a standing attacker, since the body can move quickly and easily from this posture. (#1 & 2). Though there is no special placement for the hands, they should be ready to deal with any move your opponent might make; in fact, your attitude should almost invite an attack (#3).

The extreme stability of the position, by eliminating the

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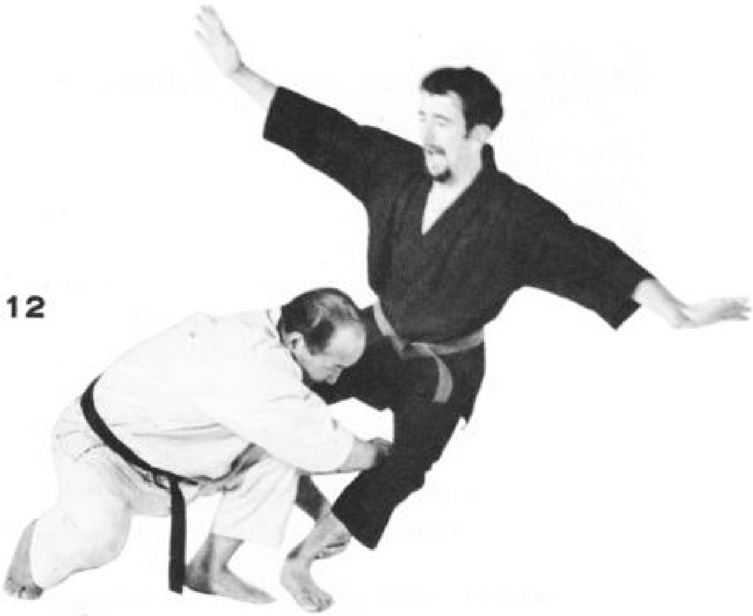

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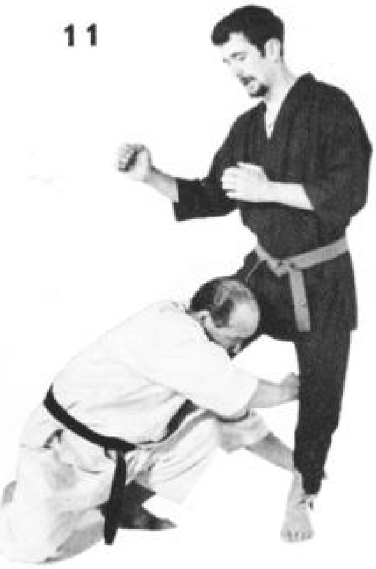

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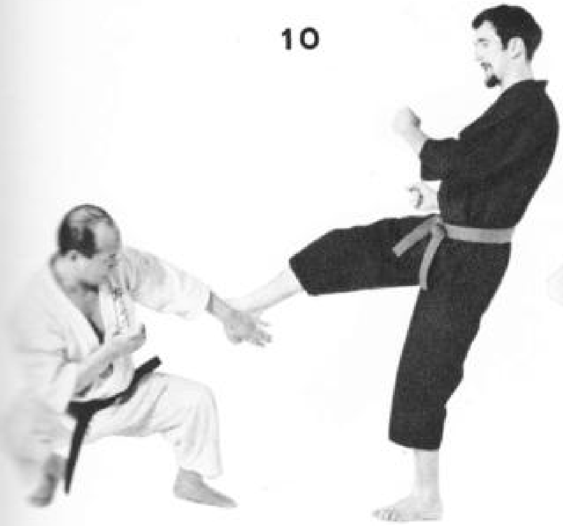

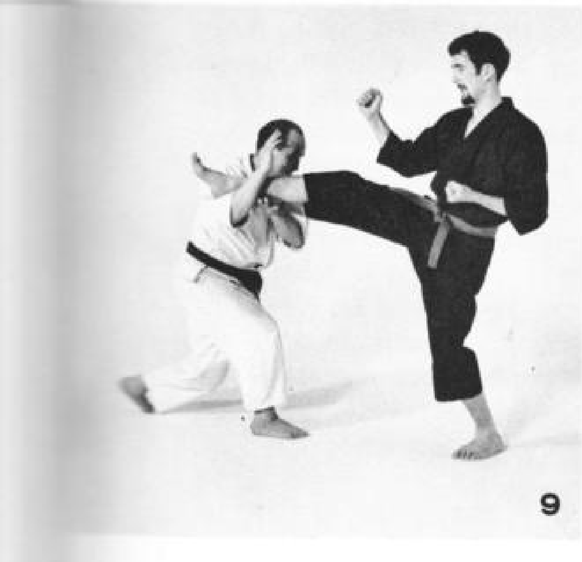

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danger of your opponent's kicking you off balance, facilitates your seizing his kicking foot and turning his move against him.

For instance, block his front kick with your right wrist so that his leg lies along your forearm (#4). Then raise his leg so high that he falls backward (#5). This will cause him to spread his legs wide enough for you to deliver a kick to the groin (#6). At 5, put your left hand on the floor for both balance, and increased power in your kick.

If you have time to stand after blocking his front kick, maintain control of his leg with your wrist, scoop it up, and force him to fall backward (#7–9). Of course, before he kicks you should make a quick mental estimation of his speed and power and of your own balance and adjust your body accordingly.

Even should he immediately attempt another attack after you have stopped his initial kick, paying no attention, move quickly to his supporting foot and clip it from under him so that he falls (#10–12).

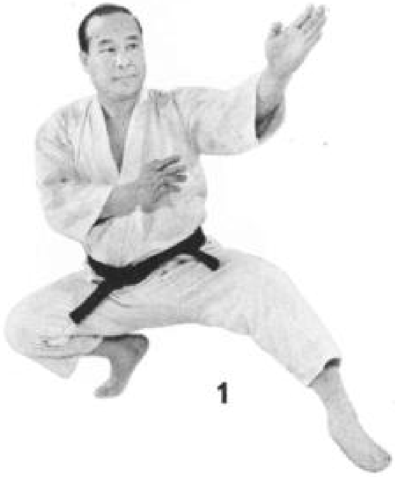
Because once he has been subjected to this position your opponent will find it difficult to follow up, it is good to use it immediately even when his first move is apparently intended only to restrain or provoke you.

outstretched-leg crouch (*soshin-kamae*)

Designed for fighting on ground whose rocks or irregularities make ordinary standing combat impossible, this position has you crouch with one knee bent, but not touching the ground, and the other raised and outstretched. Rest the foot of the raised knee flat on the ground, but use only the toes of the downward knee. The majority of your weight is on the latter, and the arm on the side of the raised knee must be outstretched (#1–2). Using only the toes of the withdrawn foot helps maintain balance, without which you might easily topple over backwards.

This position is extremely effective in practice-fight matches because as you drop into it from a standing posture you either provoke the opponent to act or force him to fight at the pace you set (#3).

For example, when your partner has advanced with a kick,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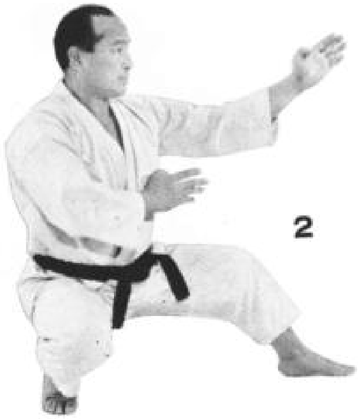
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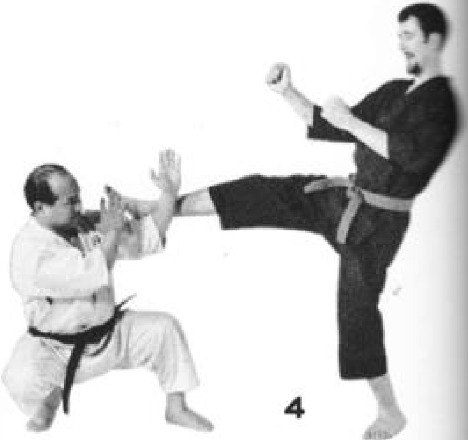
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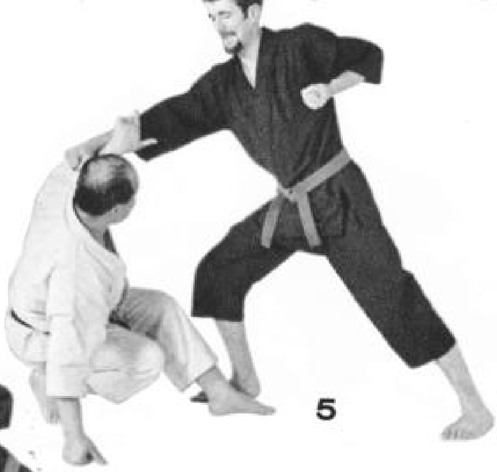
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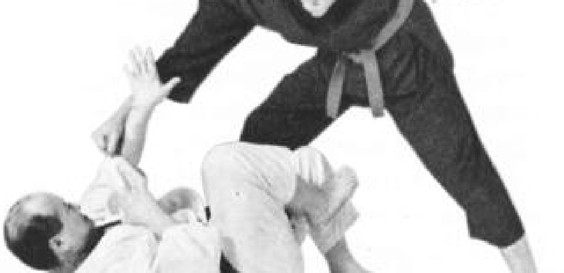
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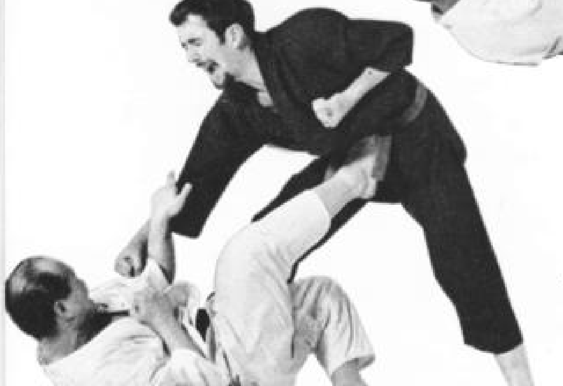
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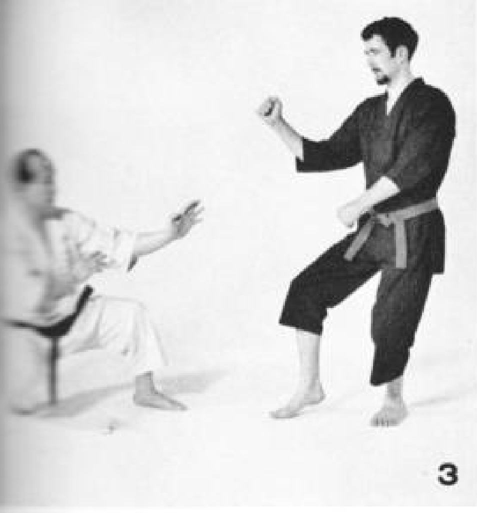

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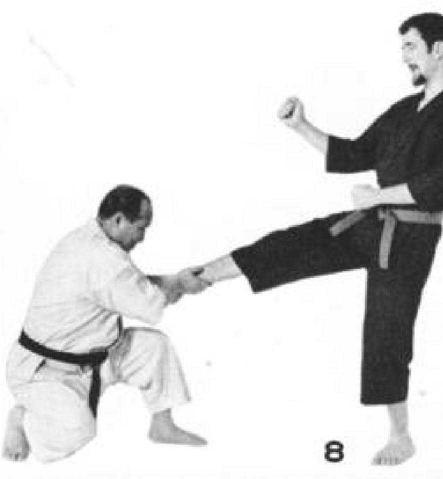

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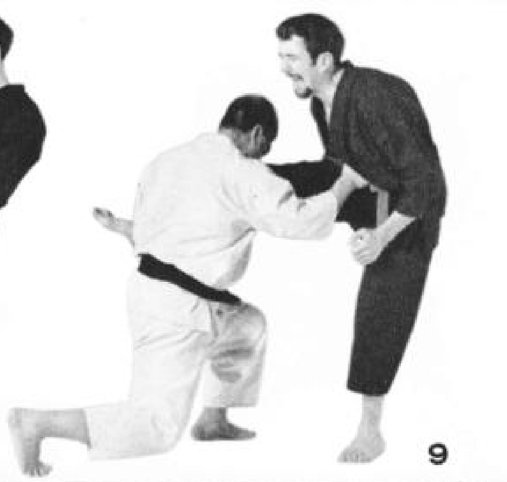

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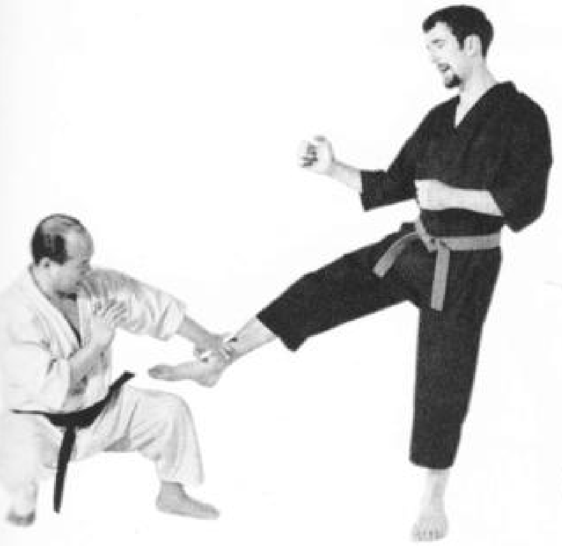

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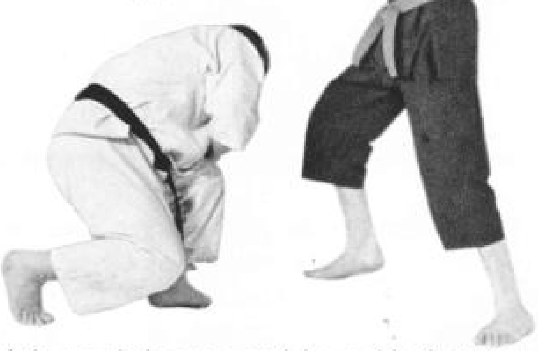

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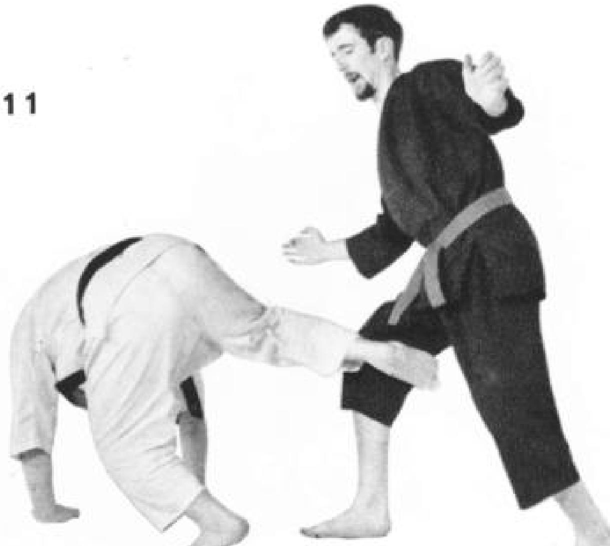

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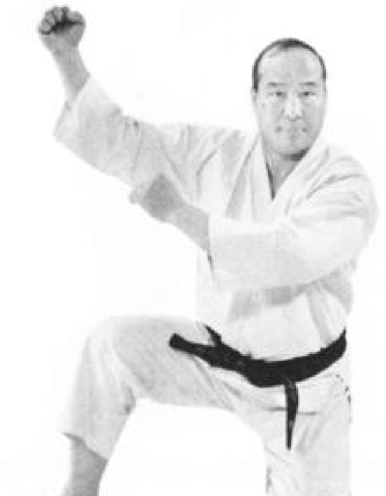
which you have lightly parried away, and he suddenly thinks he has an excellent chance for a thrust, you must hook your knife-hand on his thrusting arm, pull him toward you, and fall backward, bringing him with you (#4–5). As he leans forward, deliver a kick to his groin (#6–7). The backward fall combined with pulling the opponent forward produces many excellent attack opportunities: not only can you kick, you might also throw him over your head, get a reverse hold on his arm, or do almost anything you want.

When it is possible to seize his kicking foot, after doing so pull, him toward you, and immediately deliver a forefist strike to his chest (#8–9).

Finally, the minute you sense his intention of kicking, slap his leg down with the palm heel of your left hand (#10). As you lower your body and put hands on the ground to your left (#11), with the general idea of a roundhouse kick, strike the inside of his kicking leg with the instep of your right foot (#12).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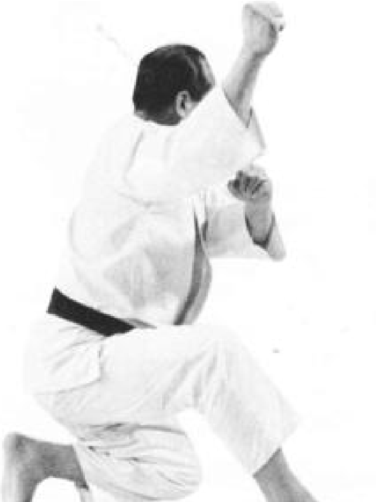
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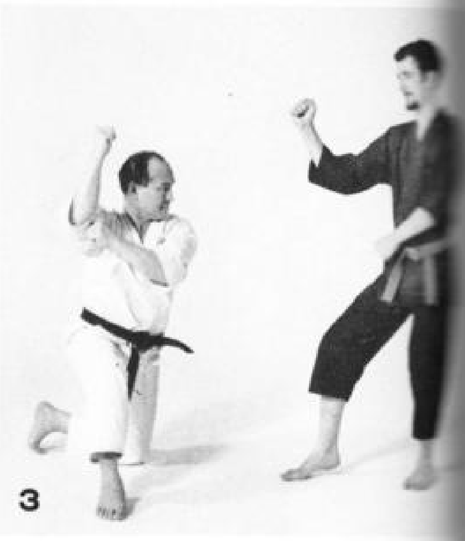
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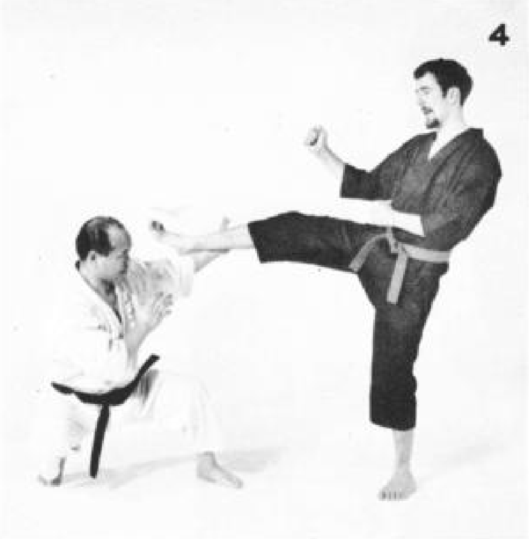
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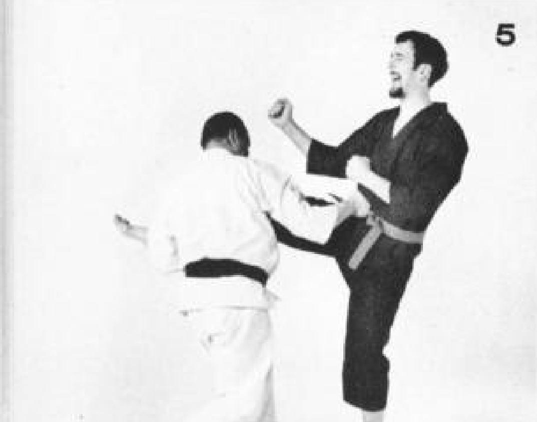
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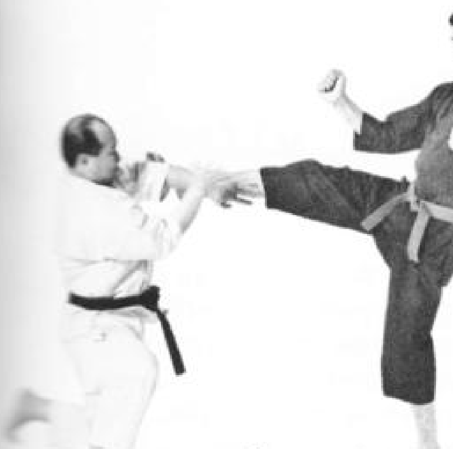
crouch and rapid rise *(toten-kamae)*

As the photographs indicate, the speed with which you rise or jump up from a crouch to a standing position characterizes this technique. One knee and the toes of the foot of the same leg are on the ground, whereas the other foot is flat on the ground and the knee of that leg raised and turned outward to the side. The position is one of great stability. The hands seem to challenge the opponent to act (#1 & 2).

When the opponent tries a front kick, stop it with an embracing sweep of the left arm from the outside (#4), raise his leg to throw him off balance, and standing, deliver a thrust to his solar plexus (#5).

Block his roundhouse kick from the inside with a knife hand (#6), step to him quickly, and strike his support leg from the inside with another knife hand (#7)—the left in the photograph. To increase the effectiveness of your block, use both hands: one hand is insufficient to stop a powerful kick.



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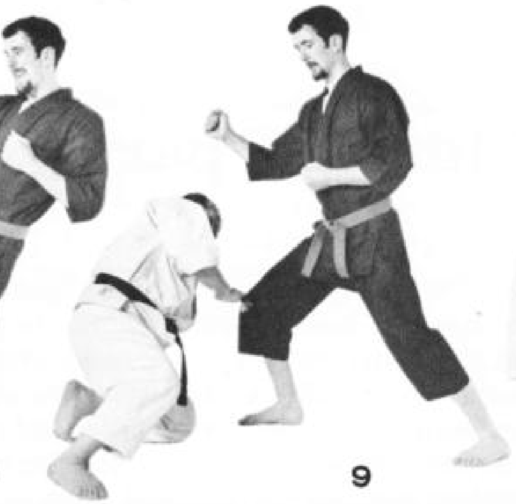

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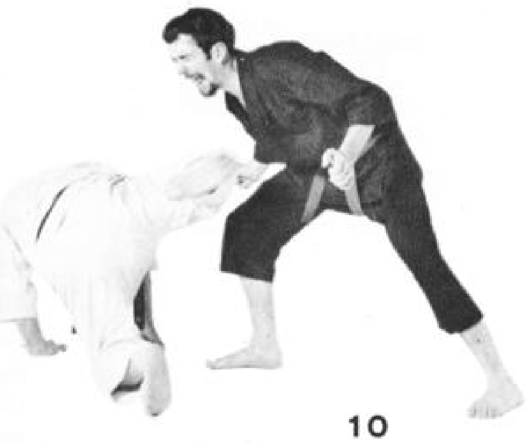

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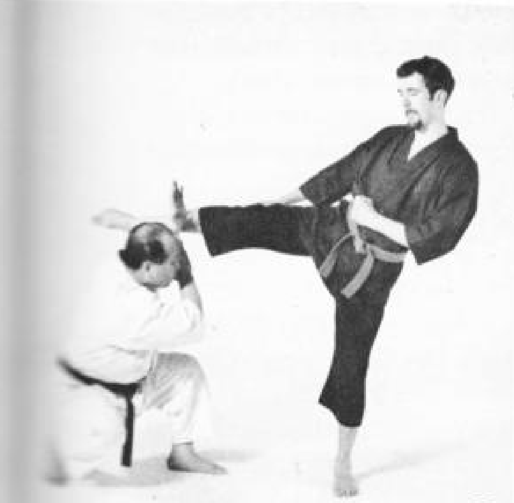

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When it is necessary to block an opponent's front kick from the inside, swing the palm heels of both hands outward against it (#8). When he attempts to return his foot to its original position to stabilize his body, putting one hand on the floor and lowering your body to the left, deliver a roundhouse kick to his abdomen (#9–10).

Against a high kick, block from below with crossed arms, and pinning his leg between your hands, rise, and scooping his leg up throw him backward (#11–12).

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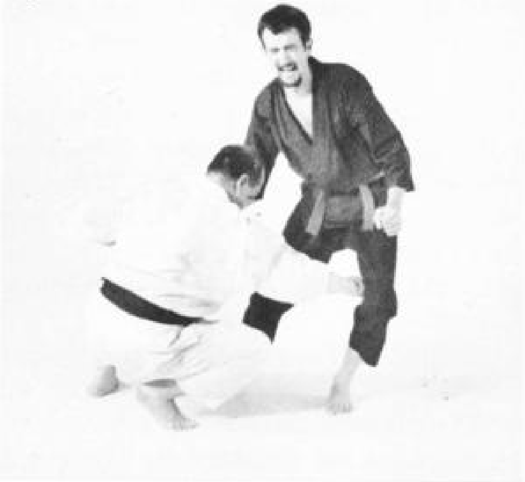

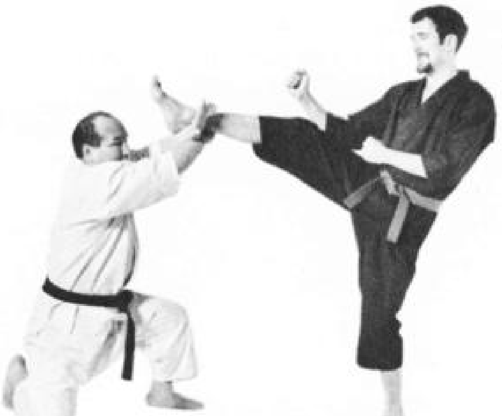

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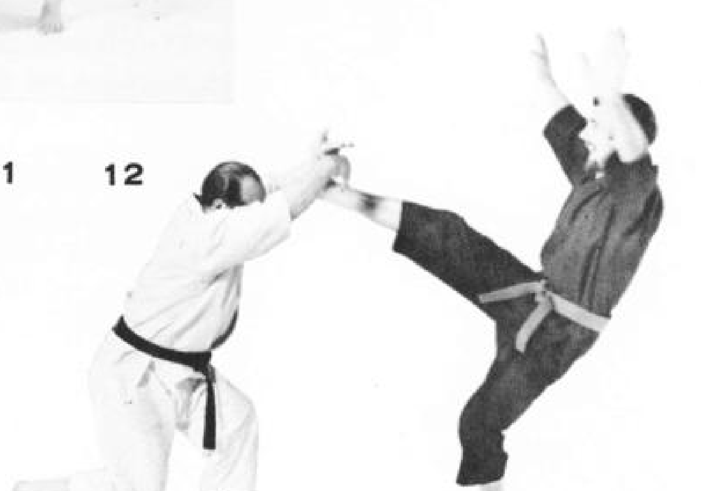


CHAPTER

5 combination parry and attack

One of the most important advanced techniques, the combination parry and attack, or *kosaho*, permits you first to parry, your opponent's blow and then strike out. This is specially advantageous for the following reasons. Any karate man, no matter how experienced, sometimes meets opponents who are technically more skilled or whose massive builds give them added power. In these cases, blocking in an orthodox fashion before attacking may take too long and result in defeat. Although you may safely block attack after attack, at some point you are likely to miscalculate the opponent's strength, make a mistake in interval, or misjudge the speed of your partner's blow. When this occurs, even though your block may be skillful, you will inevitably undergo a certain shock.

By relieving you of the responsibility of executing an orthodox block before the attack, the *kosaho*, however, eliminates the danger of disastrous errors in judgement.

In highway terms, the block-then-attack approach corresponds to a four-corner intersection and the opponent's attack to the automobiles crowding the roads. The thicker and faster the cars come, the greater the danger for you, a pedestrian, in attempting to cross the street. Extending the analogy, I can compare the *kosaho* to an elevated overpass at an intersection. As long as you remain on one level and the racing stream of automoblies on the other, no matter how many of them come or at what speed or what angles, they cannot touch you. Similarly, if you parry away, instead of receiving, the force of your opponent's attack, you will encounter no shock from his strength.

I can best describe the general mood of the technique by comparing it to waves striking the beach and rolling out to sea again. Just as the retreating wave flows together with and lends force to the striking wave, so the parry phase of the *kosaho* joins with and reinforces the attack. Furthermore, the two phases of the technique are a continuous whole much as there is never a clean break between the wave flowing outward and the one rolling to the shore. The parry must have the largeness of the seaward wave, and the attack the great power of the one driving landward. In addition, the parrying action should be flexible and rounded, and the force of the attack should rise from below and mount to a peak of great strength.

Although the explanation sounds simple, skillfuly combining the two phases requires long, diligent practice with numerous opponents. First of all, unlike the unmoving shoreline, an opponent will never accommodate by assuming the same posture and remaining in one place. To further complicate the matter, you must never actually block your opponent's attack but must instead dodge so that his blow comes close to, but misses, the part of your body at which he aims. When the danger of contact has passed, you must immediately counterattack along the vector line of his attack. To maximize the effect of your counterattack, his blow must graze you slightly.

When he has passed you but has not yet regained firm balance, move to him and counterattack. Of course, some danger is involved in the *kosaho*, but as the proverb states it, "Unless you go into the tiger's lair, you will never catch a tiger cub."

Repeated practice will enable you to employ the *kosaho* in such a way that you turn the opponent's strength against him, whereas you feel none of its force.

a. simultaneous attack-defense

The best way to master the combination parry and attack (*kosahò*), is to practice the simultaneous attack-defense, in which you first block your opponent's attack and then swing to an offense move. This kind of training helps you foster the ability to sense your opponent's incipient attack and to develop good timing, a skill in approaching your opponent, a sense of speed, suitable balance and body movements, and the ability to generate great power instantaneously.

The attack-defense is especially effective in practice fights since it lets you move close to your opponent yet remain out of danger from his attack. For instance, when your opponent tries an upper thrust, quickly step toward him and block from the outside with a right upper knife-hand block; then immediately deliver a left middle forefist thrust to his solar plexus (#1). All three actions—the step forward, the block, and the thrust—must be performed as a continuous move. Furthermore, since from the beginning, at the time of the knife-hand block, you must use your blocking arm to protect your face, you can move boldly toward your opponent with no fear of his striking you. If your step forward is quick and powerful, you can press his thrusting arm more strongly from the outside and thereby increase the force of your own strike.

The step forward is easier when you block your opponent's upper thrust with a palm-heel block from the inside (#2). For example, when he attacks with a right upper forefist strike, forcing his arm away from the inside with the palm heel of your right hand and cover your face with your right arm, Then thrust to his face with your left fist. The ideal moment for the step forward is when your thrusting left arm crosses his arm during the course of its thrust to your face. The important thing is to excute the step forward, the block, and the thrust as nearly simultaneously as possible.

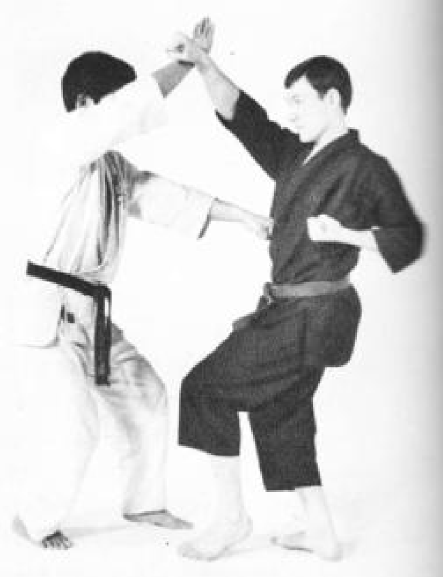
Against a middle thrust, tap the opponent's attacking arm down with your palm heel, and execute a middle thrust at the same time (#3).

You might also counter a right middle thrust by means of an outside parry with your left palm-heel and simultaneously thrust to his face with your right inverted fist or with your forefist (#4).

When your opponent uses lower thrusts, with roughly the actions shown in #3, counter as shown in #5.

Block with both arms from the inside when your partner attempts a two-hand thrust (#6), or you might also kick while covering your face with your crossed palm heels to block his attempted thrust (#7).

In all of the simultaneous defense-attacks the interval between his offense and your own must be so small that both your actions seems to take place at the same time.



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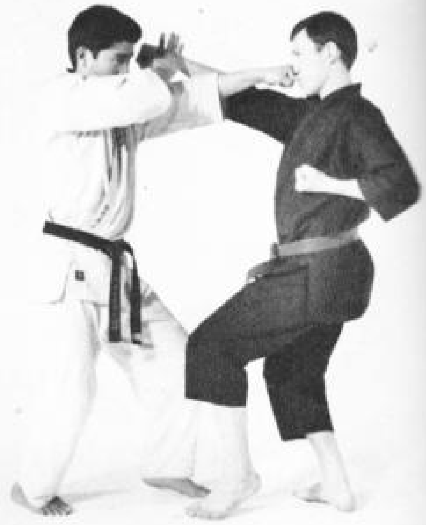

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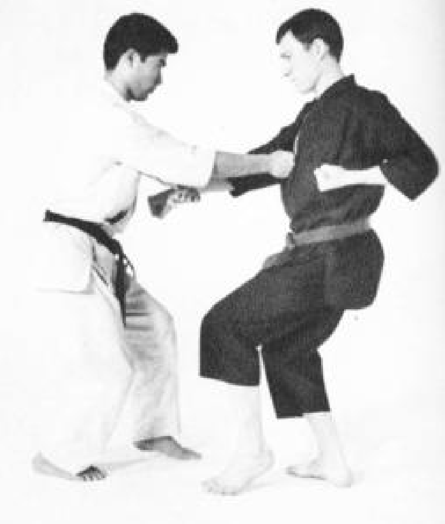

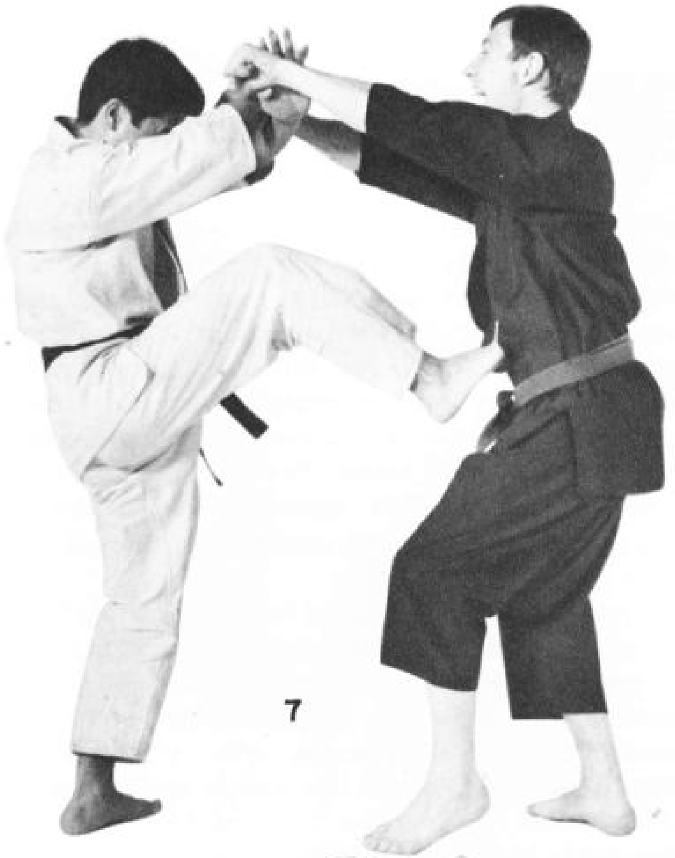

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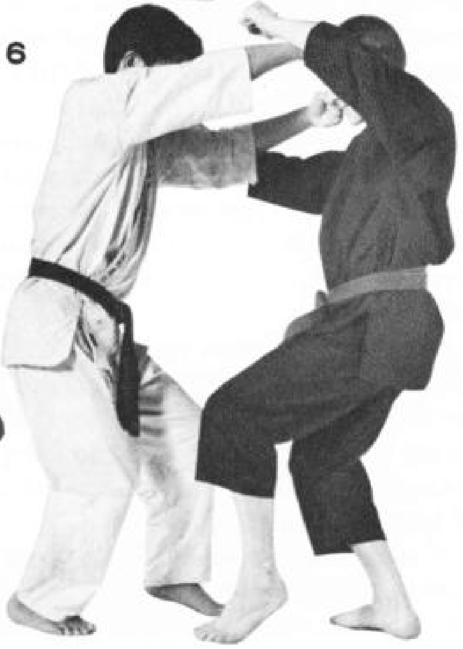

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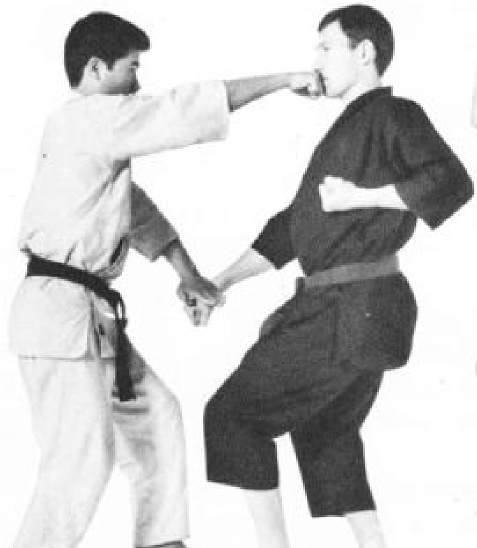

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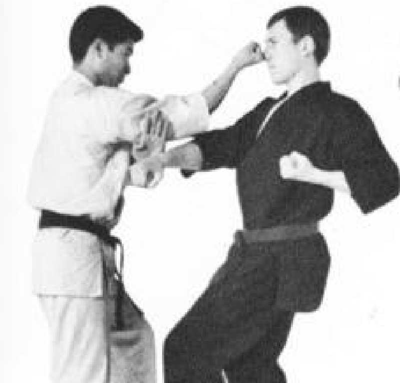


b. simultaneous strikes

More sophisticated than the simultaneous defense-attack, the simultaneous strike literally calls for you to strike at the same time your opponent does, but to make your hand strike faster and with greater force than his can. Although techniques depending for success on split-second timing and careful manipulation of small intervals between the bodies of the contestants seem simple and therefore conceal the beauty and rhythmical grace of karate, their clarity and force are outstanding. Not only do apparently easy techniques often contain the sharpest karate elements, they are also surprising difficult to master.

From the beginning, resolve to run the risk of being struck as you strike, but you must also make sure that your attack is powerful, for it will only be effective when your strength exceeds your opponent's by many times. But the true key to success with the simultaneous strike is attacking without blocking and making sure that your hand hits its mark.

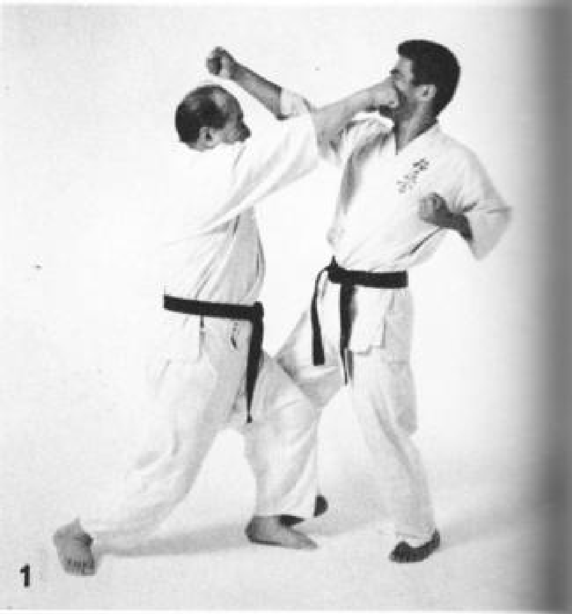
Illustration (#1) shows a two-hand thrust and a single step forward in use from the inside against a simultaneous upper thrust. In this case, his striking arms are naturally outside of yours and therefore fall short of their mark. Furthermore, by striking forward with both hands as you take one step towards him, you generate great speed and power.

In the next example (#2), use your right forefist to direct your opponent's left middle thrust toward his own body. Since your right arm crosses his left one, simply sliding your arm along his allows you to strike him in the face with your fist (#2–3).

The instant at which you cross your arm with his is of great importance because it is your chance to nullify the power in his thrust. The best way to make maximum advantage of the timing is to concentrate on thrusting upward from a low position (#4). If you do not cross arms with him, the power of both thrusts will collide.

If you intend to use a simultaneous strike against a strike from the outside, turn your body away from his line of attack. For instance, rotate your body clockwise against a right upper thrust, and stop his arm by moving your own left fist inward from the outside (#5).

On the other hand, when you intend to strike from the inside, move your body counterclockwise (#6). In the photographs, the technique is used against a right upper thrust.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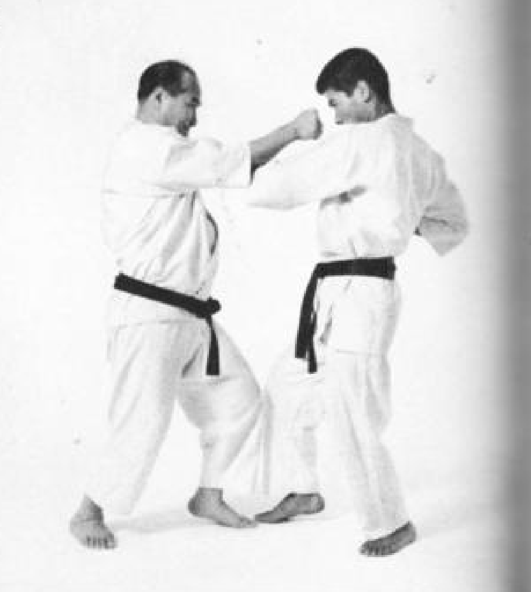

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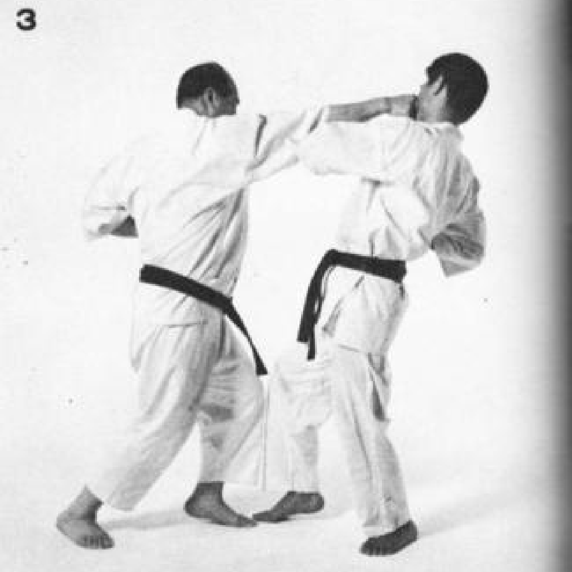

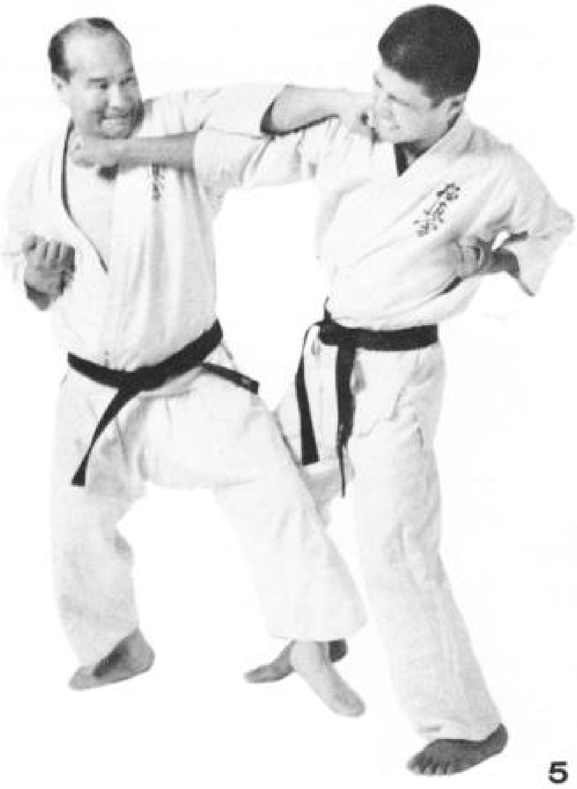

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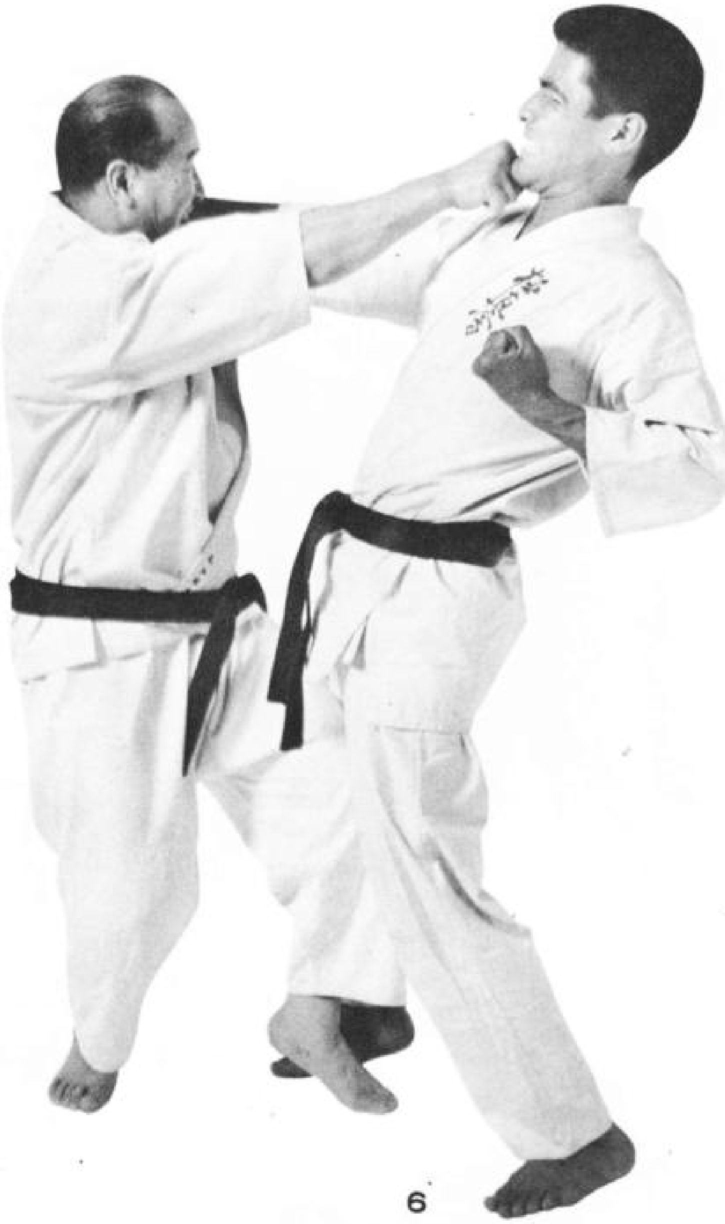

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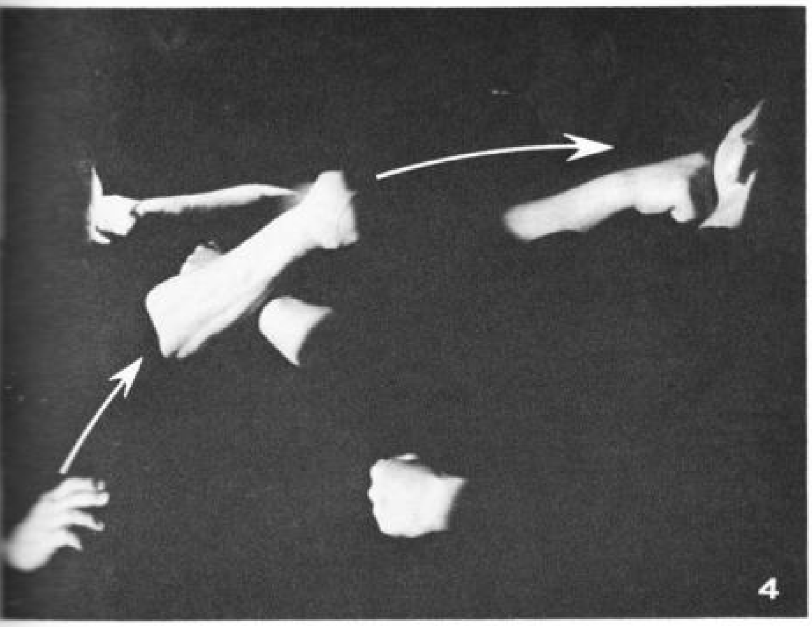

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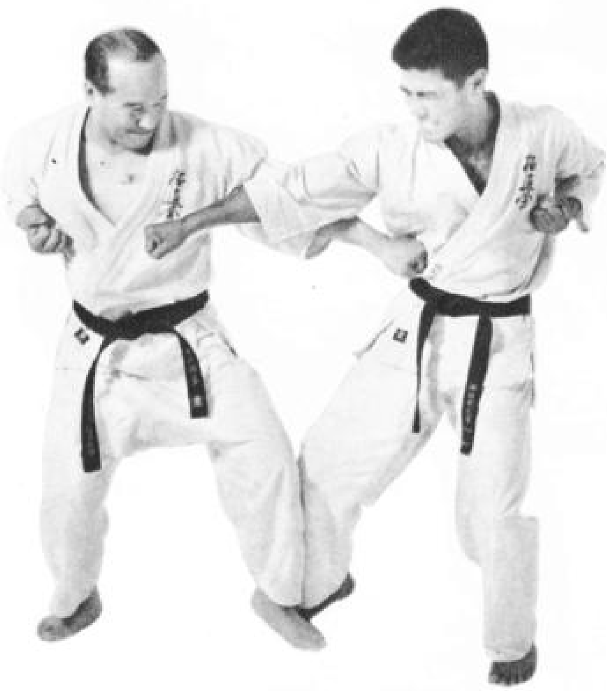
Against a middle thrust, take one step forward as you turn your body out of harm's way (#1).

If you can jab your elbow under your opponent's thrusting arm, do so, raise his arm, and jumping toward him, strike him in the abdomen with your elbow (#2).

It is extremely easy to move your body away from your opponent's attack if he moves toward you in straight line. In such cases, as you turn your body away from him, attack with a roundhouse strike (#3).

On the other hand, getting yourself out of the way of a roundhouse strike or a hook punch is more difficult and requires that you take one step back and drive your knife-hand into your opponent's abdomen as you crouch slightly (#4).

Against an upper thrust, crouch slightly, make use of the reflex of the crouch movement, and jumping close to his chest, deliver a roundhouse strike to his abdomen (#5). Of course,



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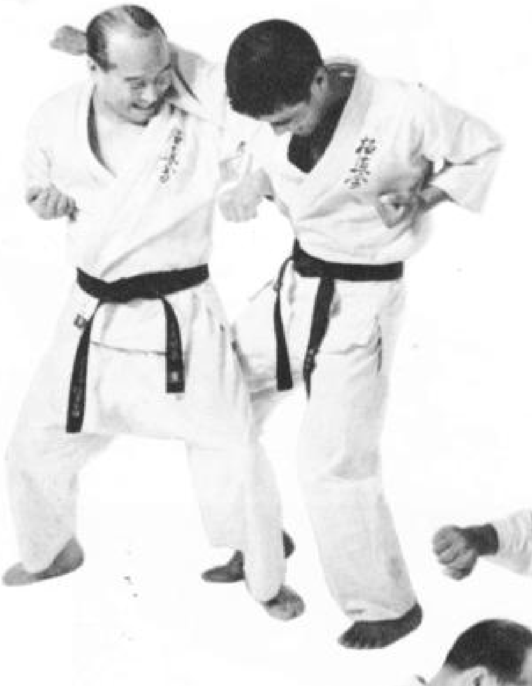

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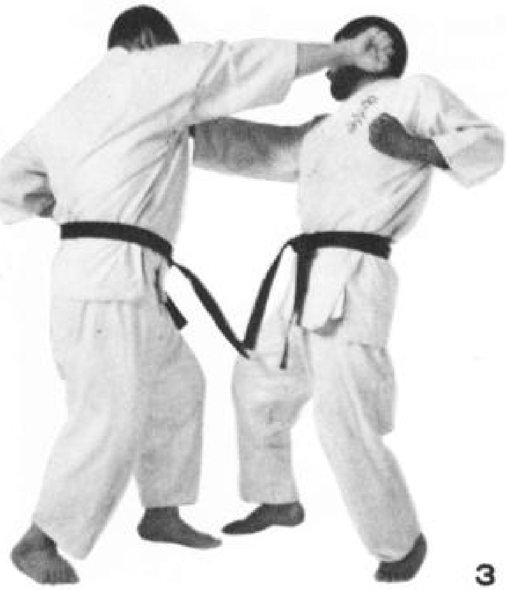

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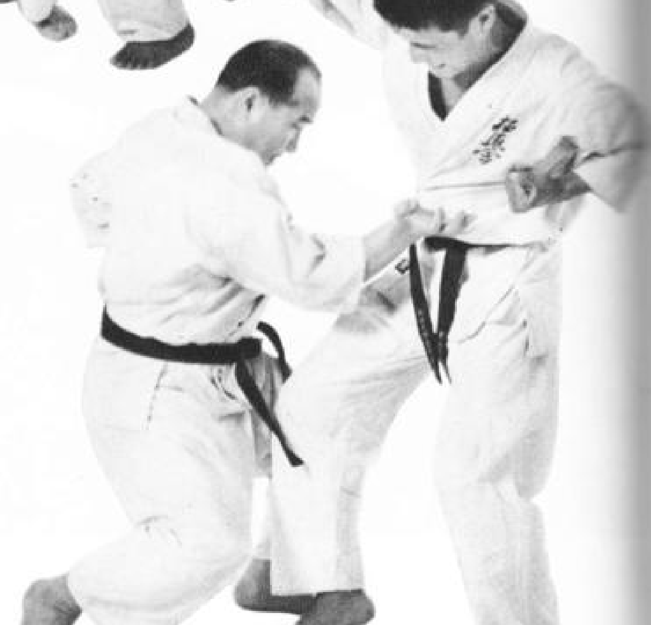

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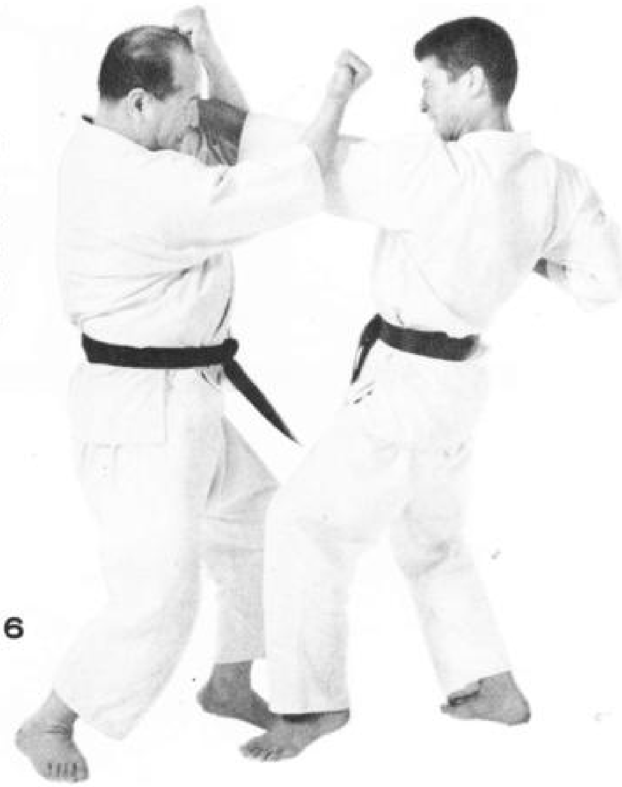
you must keep your face out of his line of attack.

Attacks to the thrusting arm also come under the category of simultaneous strikes. For instance, while you control the arm with which your opponent has tried an upper thrust by pressing one of your elbows against its outer side, strike his elbow from inside with your other arm (#6). A similar attack can be used against a middle thrust (#7). In this case, however, retreat as if to pull his arm toward your chest.

If you realize that for some reason your opponent's strike is weaker than usual, let his arm come all of the way to you; then when it is completely outstretched strike the elbow from the rear (#8). If you fail to strike before he has a chance to retract or to strike you in the abdomen, the effect of the technique diminishes greatly. You might also seize and immobilize his fist if the opportunity presents itself.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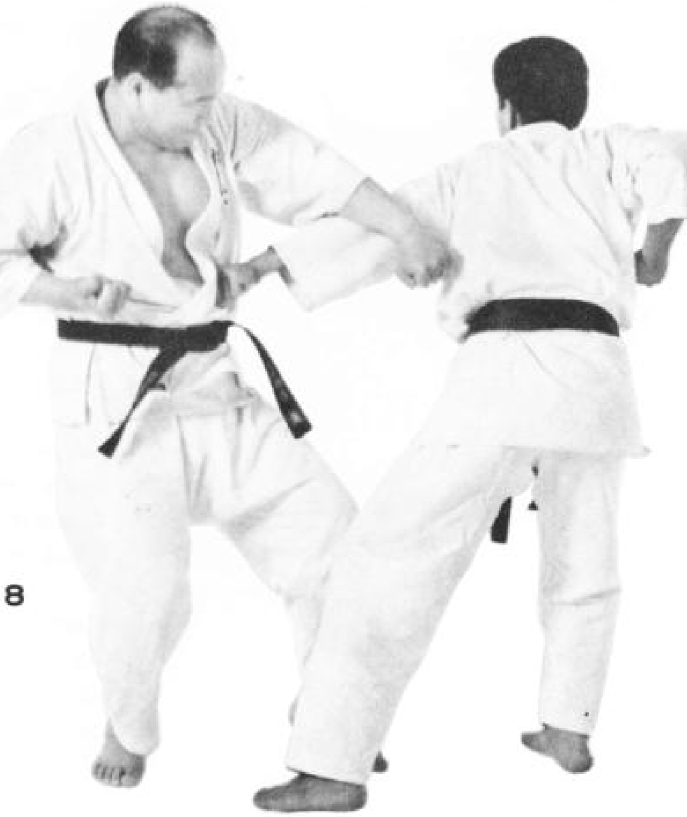
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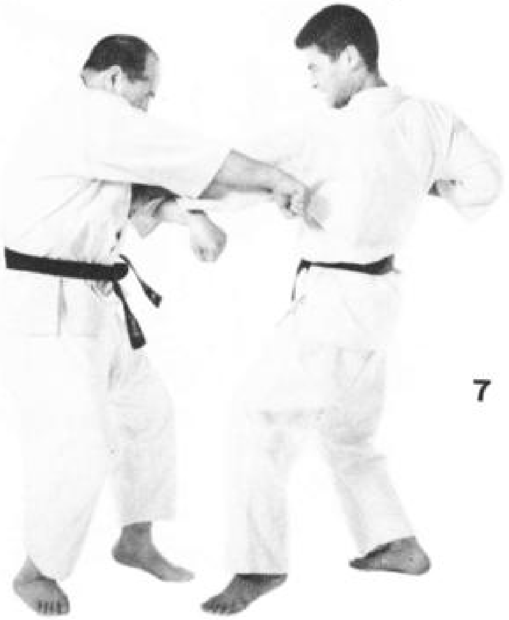
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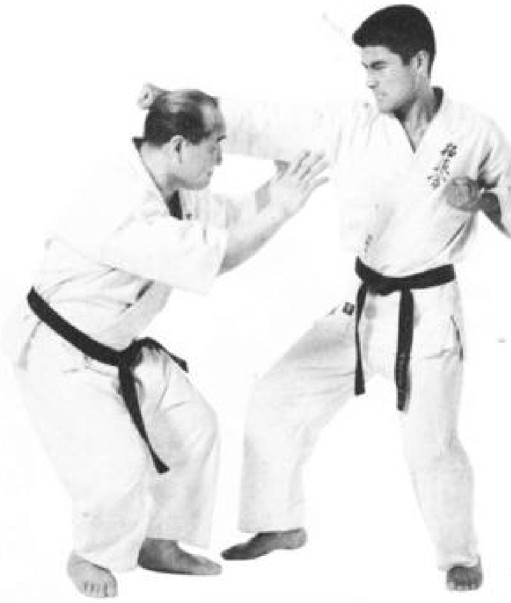

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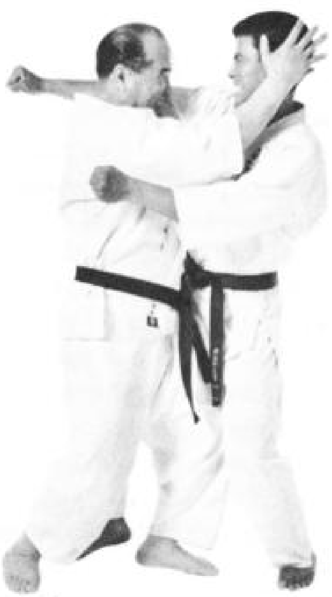

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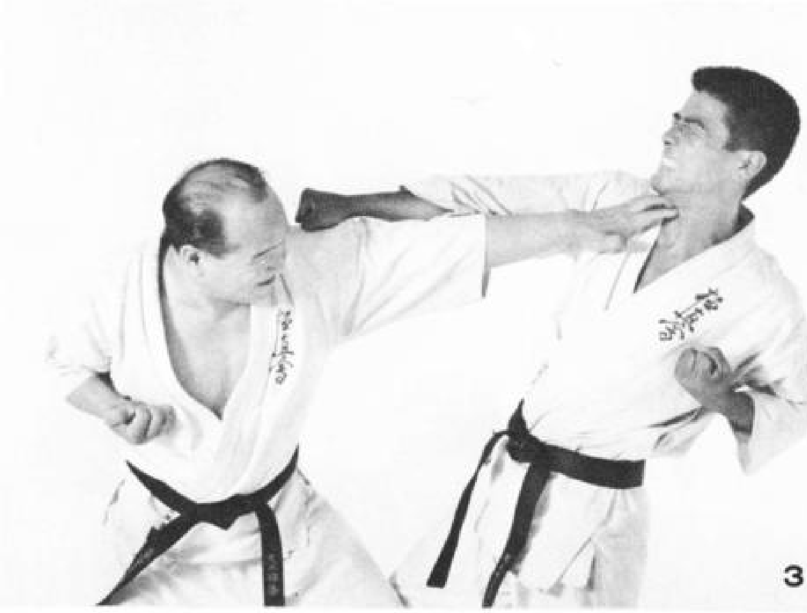

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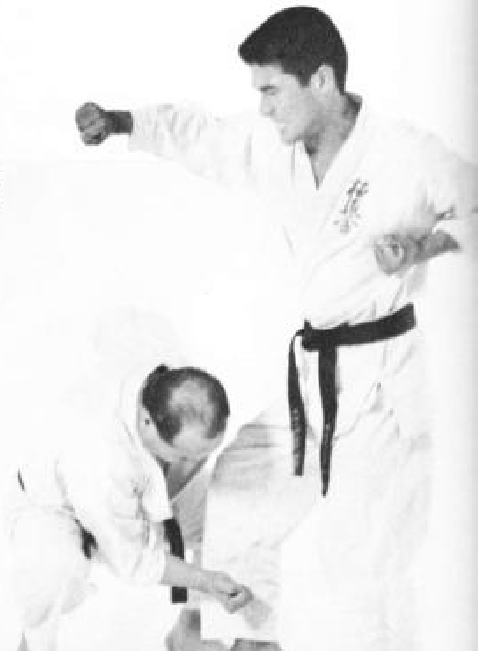

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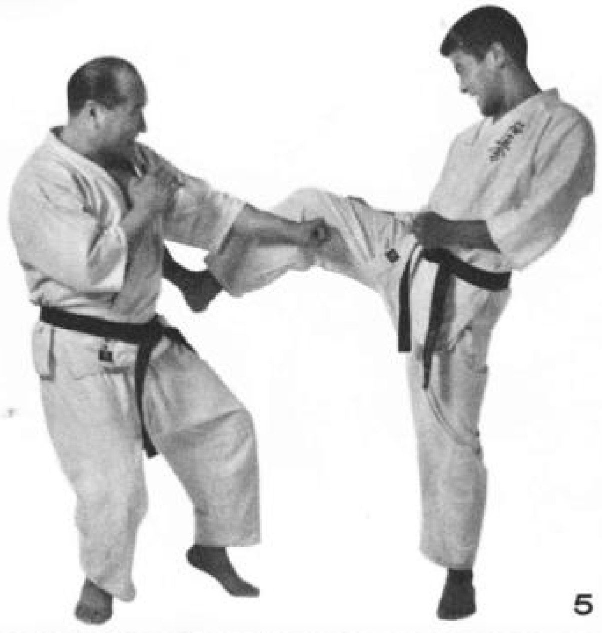

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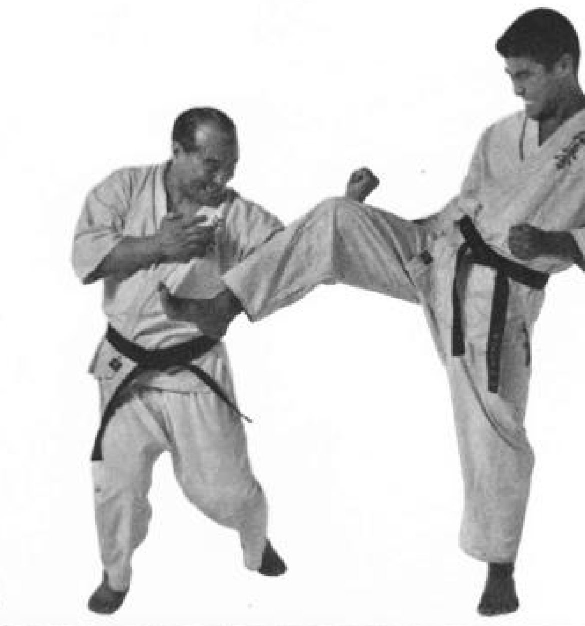

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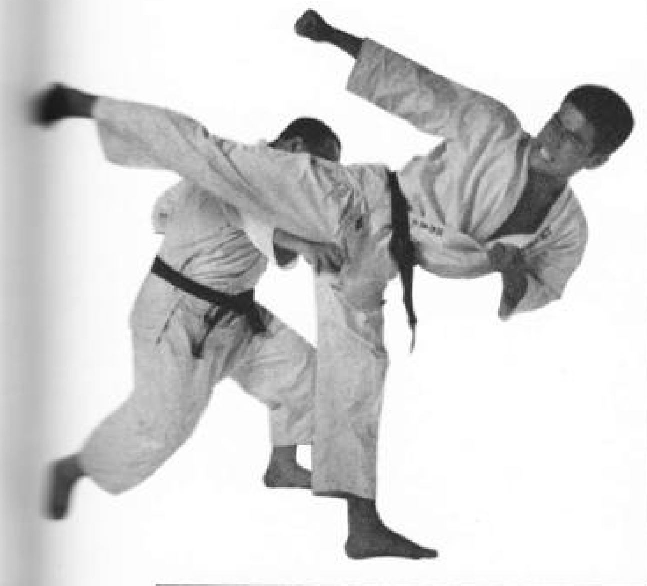

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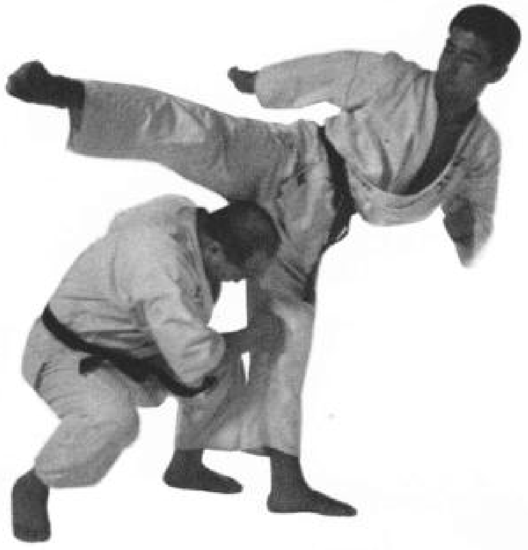


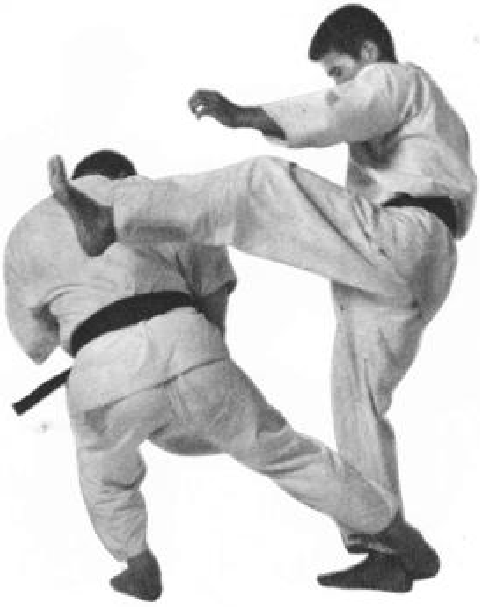
A person with confidence in his own body movements might crouch slightly as the opponent attacks and then, employing the reflex of the crouch movement, leap toward his opponent and attack his face (#1–2).

Naturally, if you have a longer reach than he, you are in the better position, even without crouching; furthermore, when your reaches are equally matched but the opponent has clenched his fist, your chances are better if you attack with a spear hand (#3).

Exploiting the surprise element in a variation of the simultaneous strike, suddenly crouch when your opponent tries an upper strike, and attack his ankle with your fist edge (#4).

Since the leg moves slower than the arm, put that point to your advantage and use tapping strikes against its inside or outside (#5 & 6).

When attacked with a side kick, evade; and leaping forward, strike your opponent in the groin with an inner knife hand (#7). On the other hand, crouch and leap forward when the attack is a roundhouse kick (#8).



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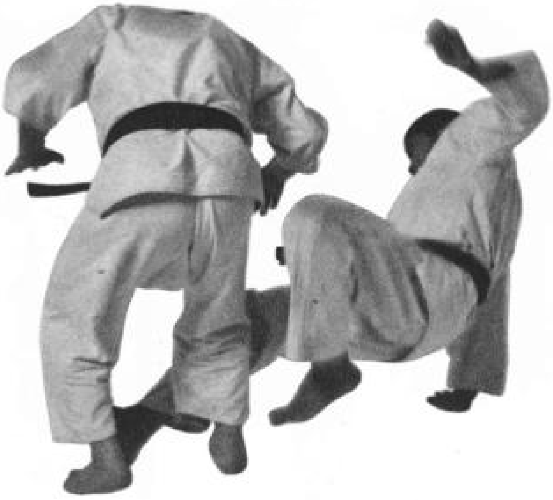

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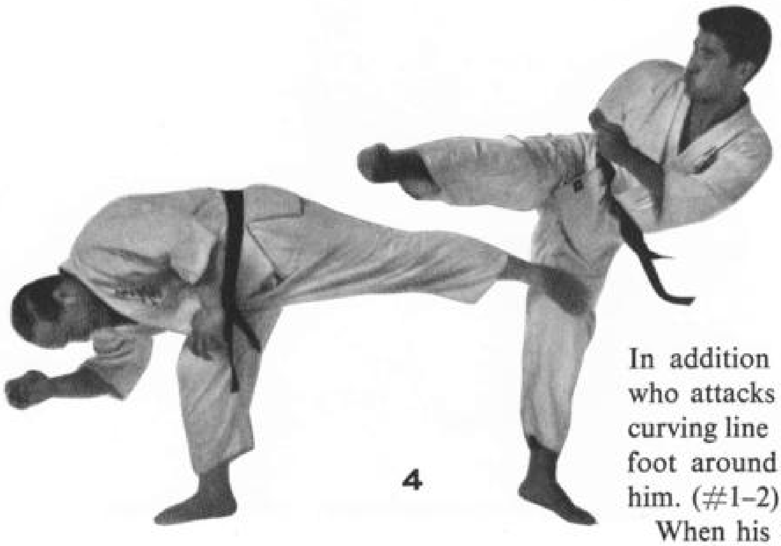

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In addition it is sometimes possible to throw an opponent who attacks with a roundhouse kick. First crouch out of the curving line of his attack; then move close, and hook your foot around the ankle of his support leg from behind. Throw him. (#1–2).

When his side kick is slightly high, first crouch; then attack his support leg with a side kick of your own (#3).

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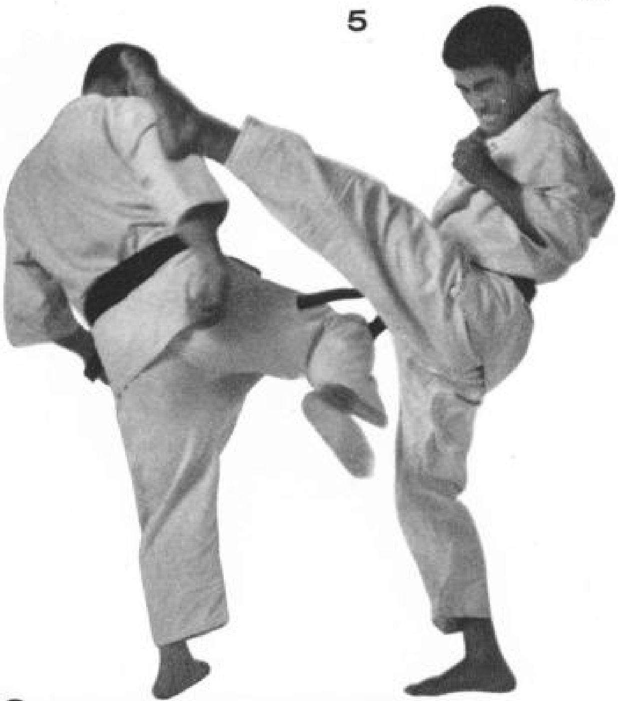

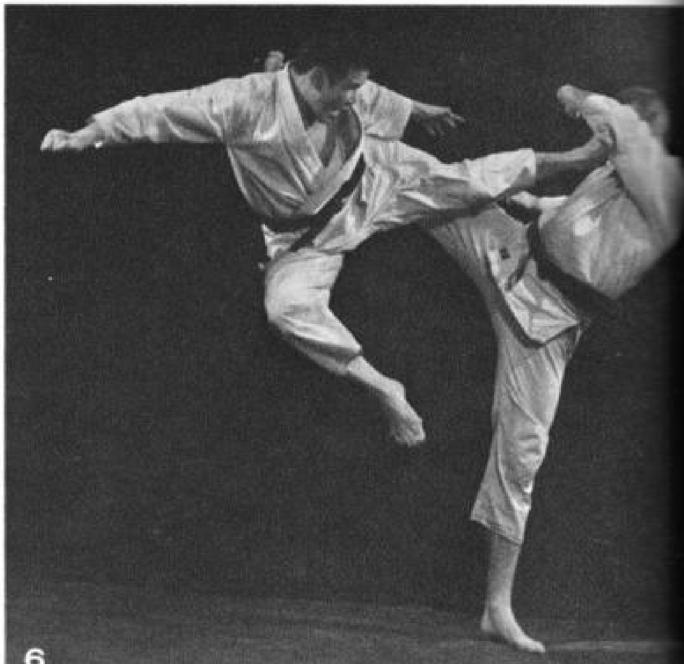

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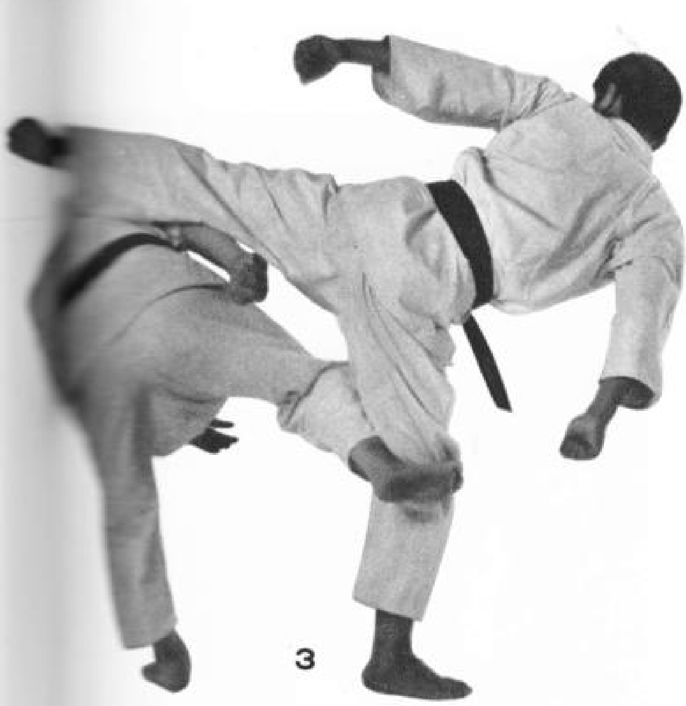

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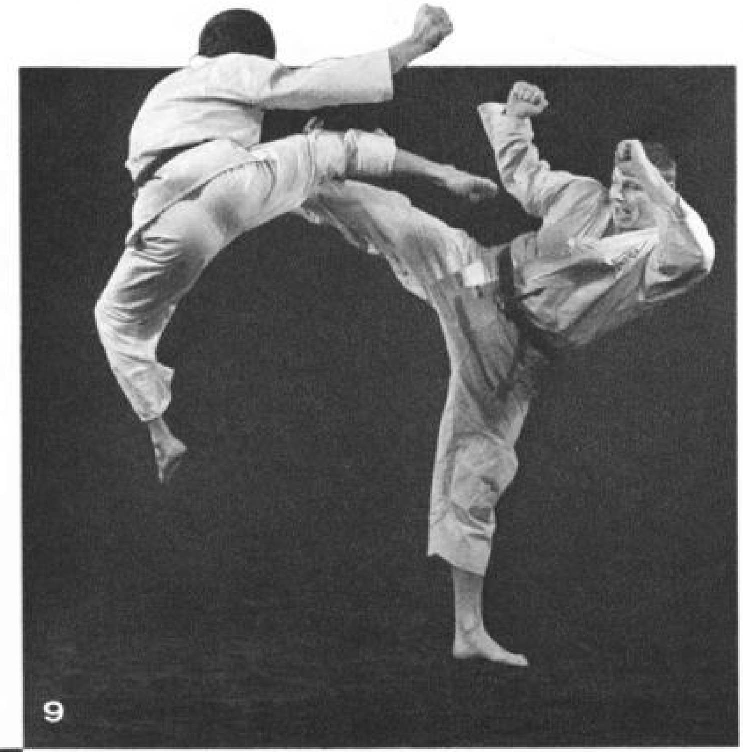

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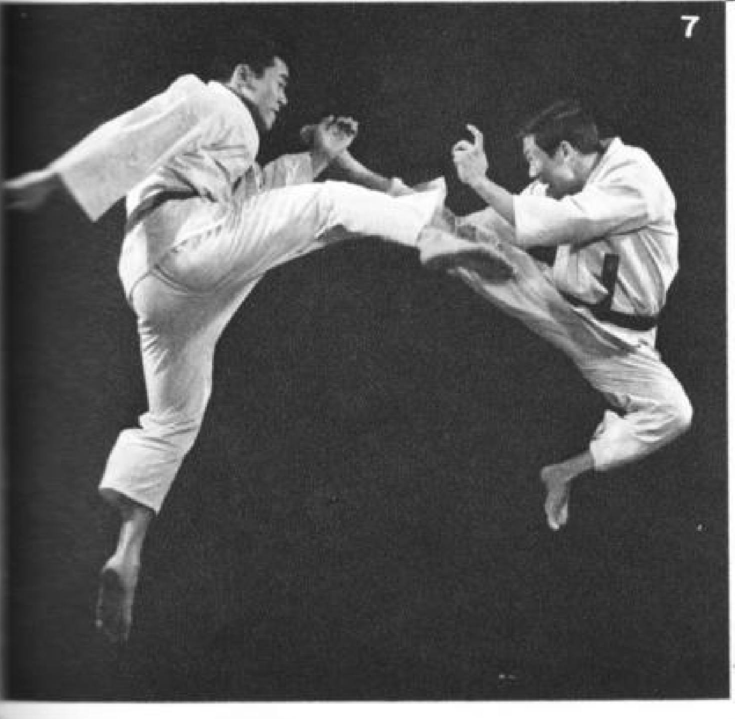

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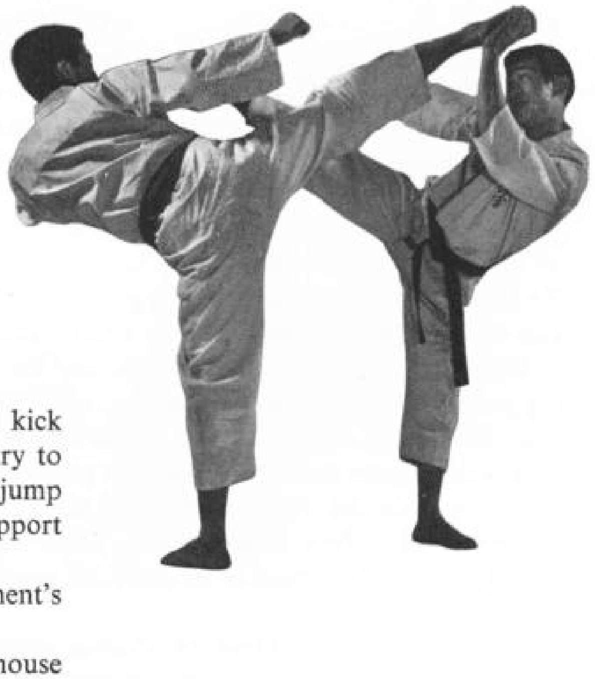


Since most of the destructive power of a roundhouse kick is concentrated in the area below the knee, if possible, try to move near his thigh. It will then be possible for you to jump toward him and kick the inside of the knee of his support leg (#4).

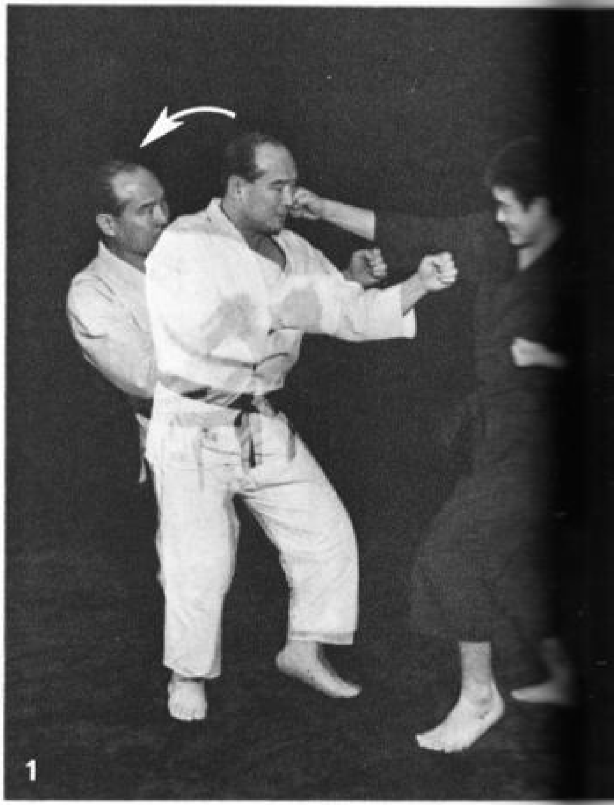
After moving out of the line of danger of your opponent's front kick, attack with a kick to the groin (#5).

Kick straight forward when your opponent tries a roundhouse kick (#6). But you must leap forward without hesitating the moment you realize that he is going to kick, because if you are even a little late you will probably have to block.

Against his jumping roundhouse kick, leap and use a front or a roundhouse kick (#7); and against a high side kick, move out of the line of attack, and use a roundhouse kick (#8).

Finally, when he tries a leaping kick, boldly direct a roundhouse kick to his abdomen while he is off the ground (#9).

c. dodge tactic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A vast difference exists between the demands of blocking and attacking in training-hall practice fights, where the only important thing is to block effectively, and in actual combat or matches, where you face partners of unknown strength, skills, habits, and punching power. In such cases, blocking each attack in an orthodox manner, one by one, greatly reduces the effect of your own action. But the dodge tactic called *ryusui* solves this problem.

Simply put, the dodge consists in moving your body as little as possible to get out of the way of your opponent's attack. Though comparable to the rapid ducking and weaving boxers use, it is more complicated because, unlike boxing, in which only the hands are used, karate employs the legs and feet as well. Consequently, the attacks that must be avoided are more varied and potentially more destructive. Furthermore, the dodge must always be executed in such a way as to facilitate your own immediate and effective attack technique. Because of its very nature, the *ryusui* dodge must incorporate the elements of interval, eye control, and mental attitude and is only effective when used in combination with the *kosaho*.

The technique derives its name—*ryusui*, or flowing water—from the fact that, instead of attempting to stop your opponent's attack, you let it flow by, leaving you untouched. Joining your strength with his attack and allowing it to go in the direction in which he intends, you increase the destructive power of your own strike.

Although it would seem to be a matter immediately understandable to anyone, surprisingly, even advanced karate men seldom understand the importance of moving the upper part of the body out of the reach of an opponent's arms without altering the position of the feet (#1).
On the other hand, a large interval puts you out of the reach of his attack, but it also renders your own attack ineffectual. To solve the dilemma, use this dodge technique to evade attack, and by moving close, switch to an offense tactic of your own.

When your opponent attempts an upper thrust, (#2) leaning your upper body away from him, step close on your right foot: it must be slightly outside of his left foot. At the same time, cover your body with your left arm.

Step outside his right thrust (#3) on your left foot, and simultaneously move close to him. Observe the position of the left hand; it is prepared to ward off possible thrusts from the opponent's left fist.

In #4, escape his thrust by moving inside. In this case, push his thrusting arm outward with your right hand, and step toward him. It is comparatively easy to evade his attack in this way.

By crouching (#5) and making use of the surprise element, you can escape his fist and at the same time attack by scooping his leg upward.

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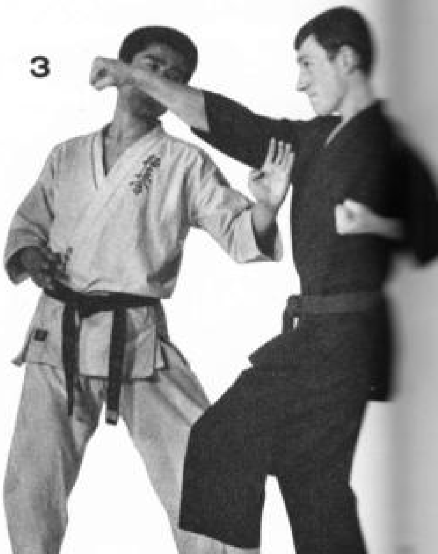

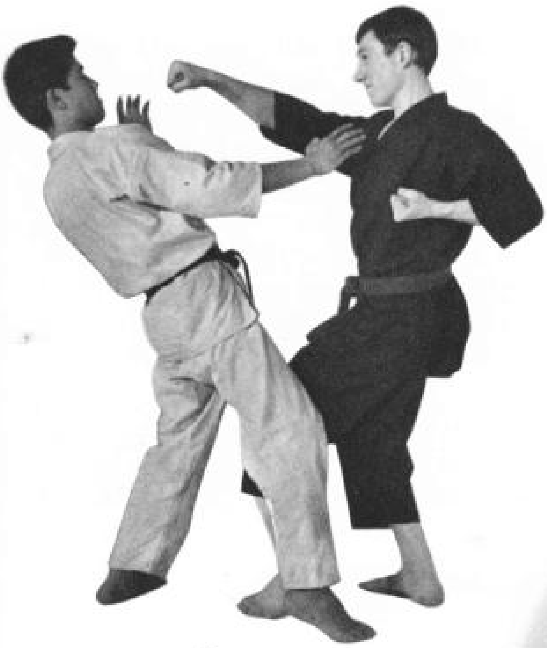

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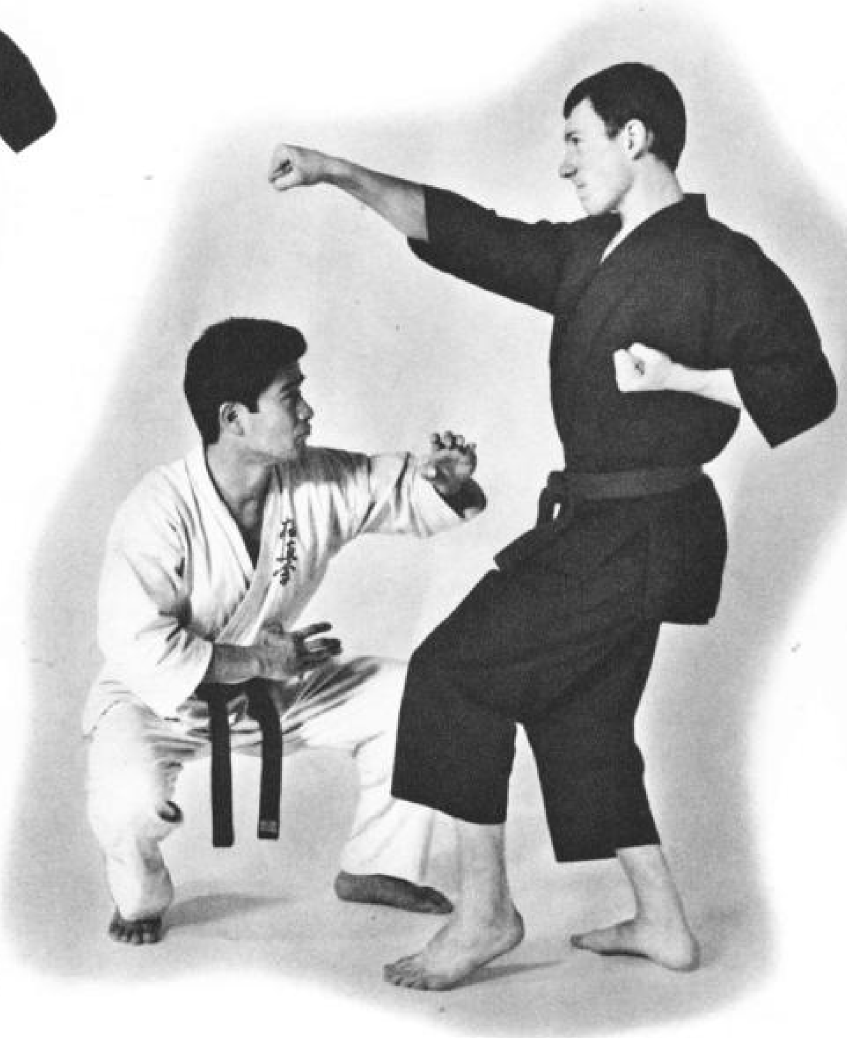

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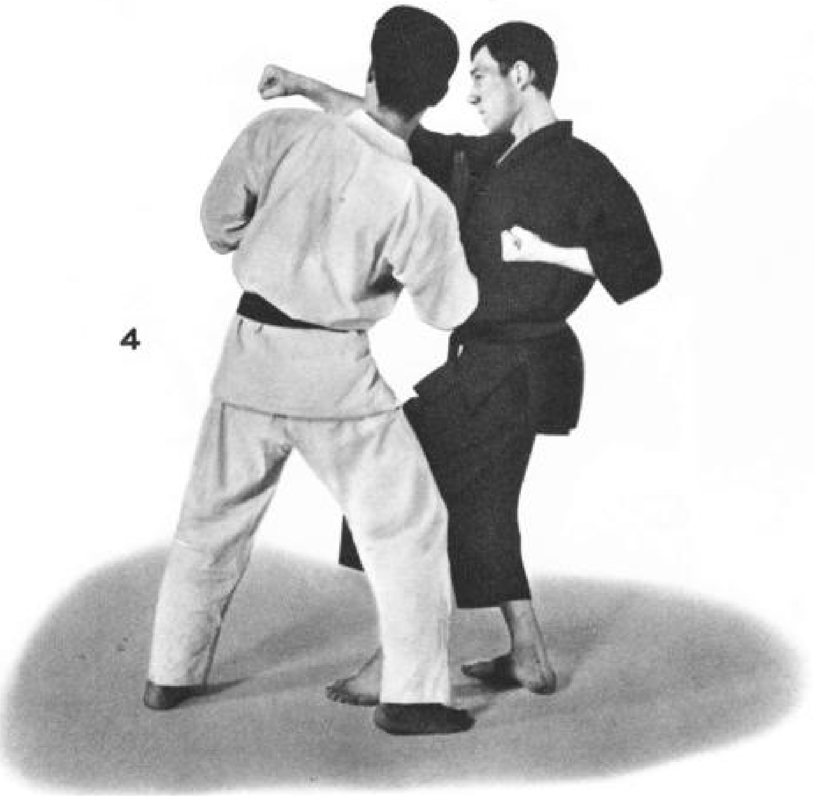

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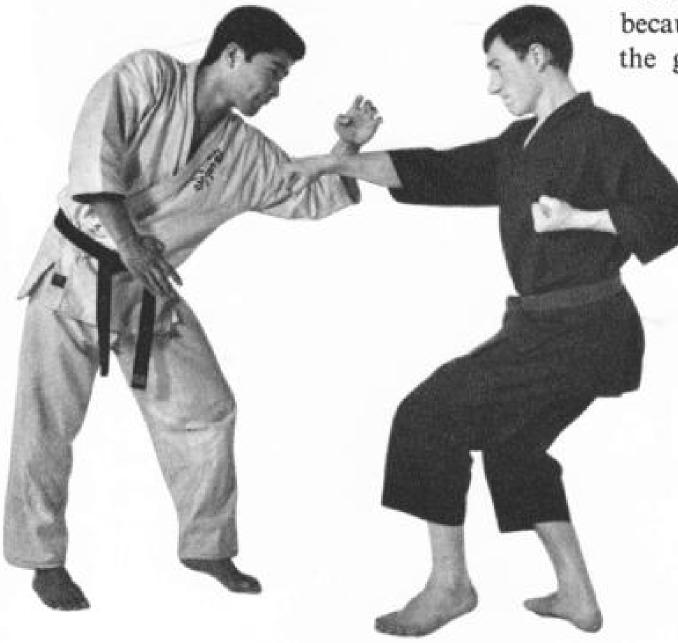
Against a middle thrust, retract your abdomen (#1), and although you can move your feet very slightly to the rear, keep the upper portion of your body in its original position.

It is also possible to step out on your right foot and escape a thrusting arm by moving inside of it (#2).

When you move outside of your opponent's thrusting arm, using your left foot as a pivot, turn sharply to the right, nullify the effect of his thrust, and continue rotating till your back is turned to him (#3–4). Next attack with your elbow or inverted fist from the side, or attack after you have moved completely behind him.

Dodge techniques give special advantages against kicks, because when the opponent is attempting to return his foot to the ground after an unsuccessful kick, there is a small, but



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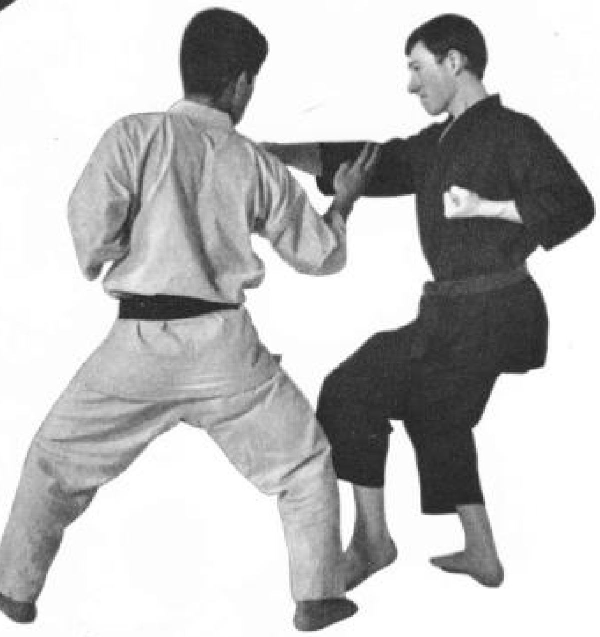

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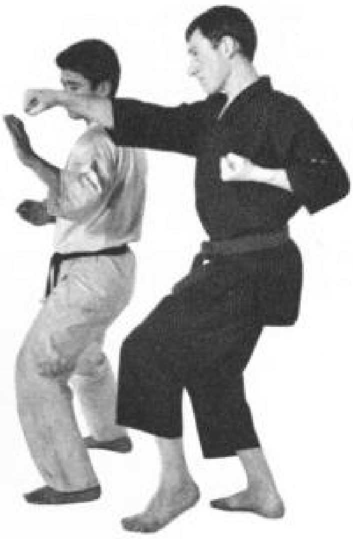

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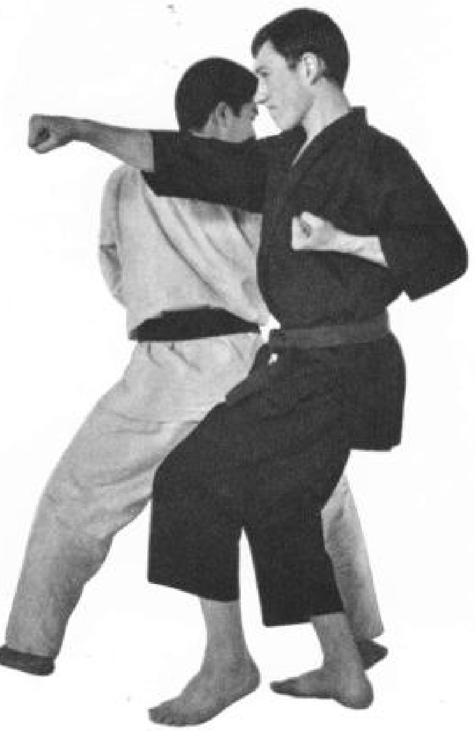

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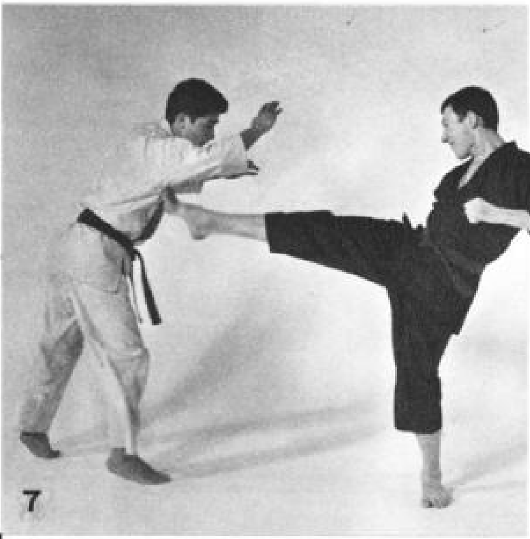
distinct, time lapse when he cannot do anything. You must first evade his kick and second make good use of this interim to move close to him and attack on your own.

When your partner has stepped toward you and launched a front kick, if you remain stationary, you are a perfect target (#5–6), but if you move your body slightly to the outside of his line of attack you are safe (#7). In this case, leaving your right foot in place, move your left foot slightly and twist your body to the right. Although the upper part of your body leans forward, the interval between you and your opponent will not be too large. Using your left foot as a pivot, turn your body ninety degrees to the right in order to get out of the line of attack and to render his kick ineffectual (#8–9).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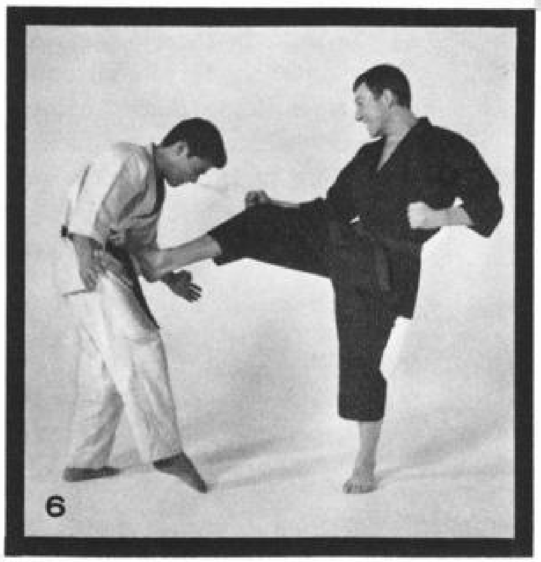
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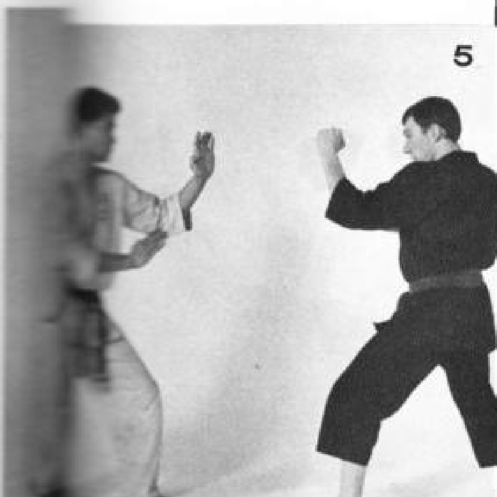
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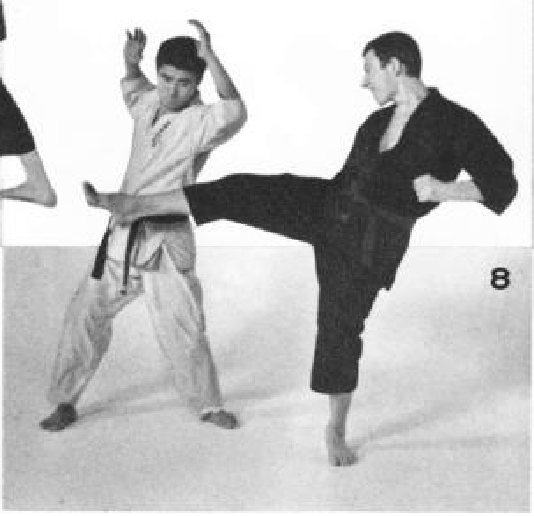
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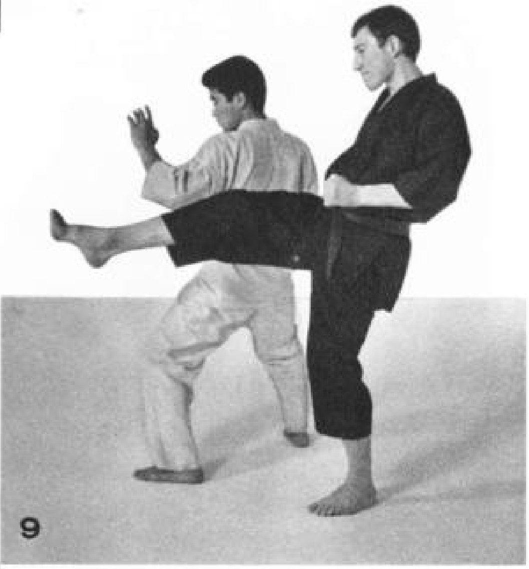
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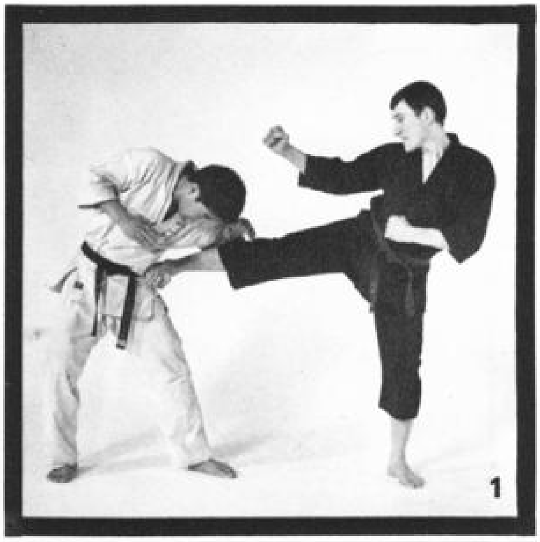
Similarly, if you remain in one position, your opponent's side kick will succeed (#1), but if you employ the moves shown in #2, pivoting on your left foot and turning ninety degrees to the right or to the left on your right foot, you can step out of the line of his kick (#2—3).

Moving to the inside of the line of attack works well for the side and front kicks but not for the joint kicks where the opponent's targets are your legs.

The most obvious move when he kicks your advanced leg (the right one in the photograph) is to draw that foot back suddenly (#4), but since this method increases the interval between your bodies it is a negative approach. Instead, leaving your right foot in place and turning your body to the right, step out on your left foot (#5); and without changing your position, nullify the effect of your opponent's kick by lifting your left foot (#6). This method makes your attack very easy.

The illustration at #7 shows how to jump to evade a kick, but you must be careful that on landing you do not lose your balance or fall victim to your opponent's second kick. Furthermore, when using this technique you must be prepared to switch immediately to an attack.

Since the roundhouse kick moves to you on a horizontal line, you will be injured if you turn your body to the side, as against a side kick (#8). Instead dodge by crouching (#9).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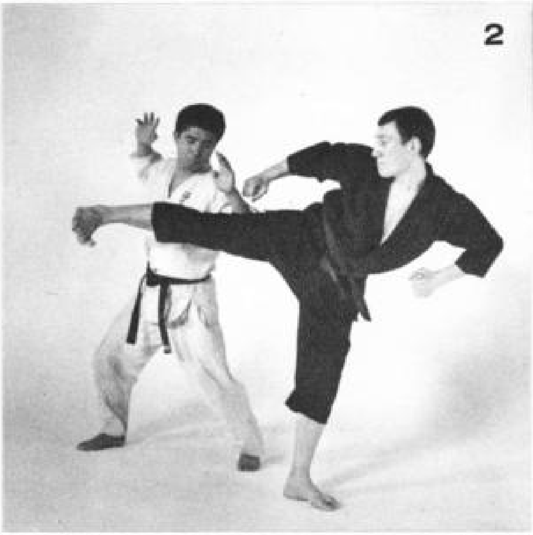
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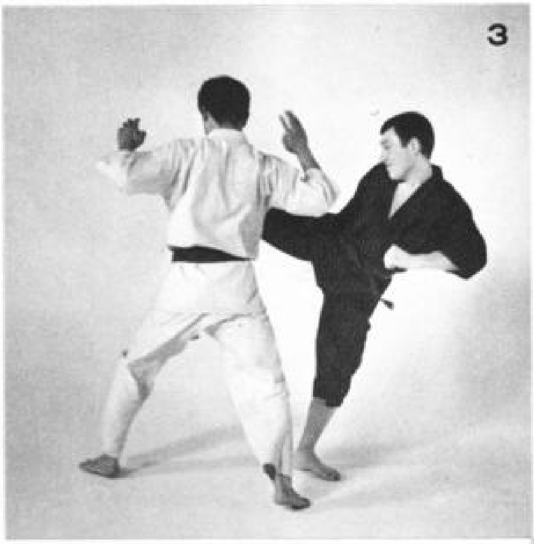
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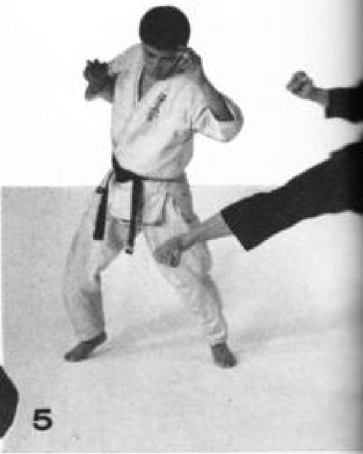
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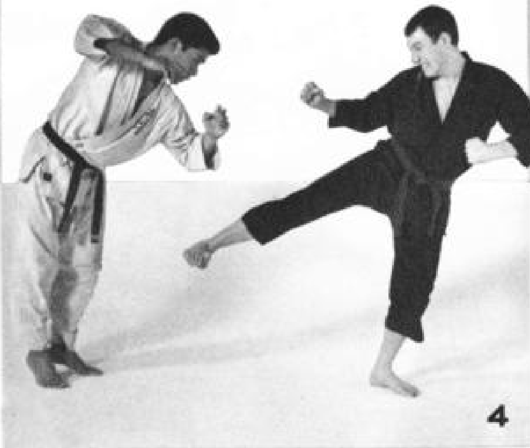
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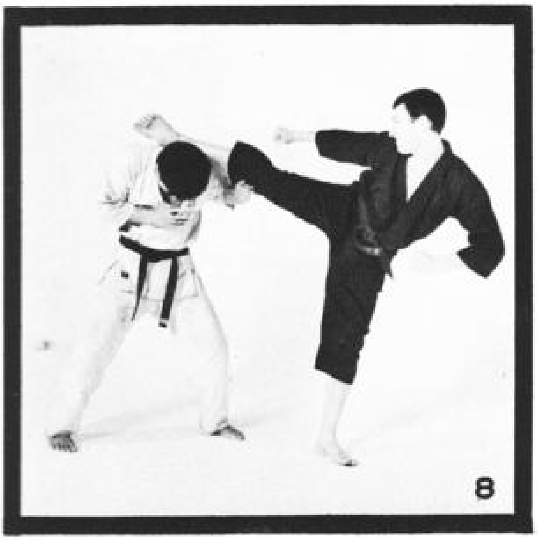

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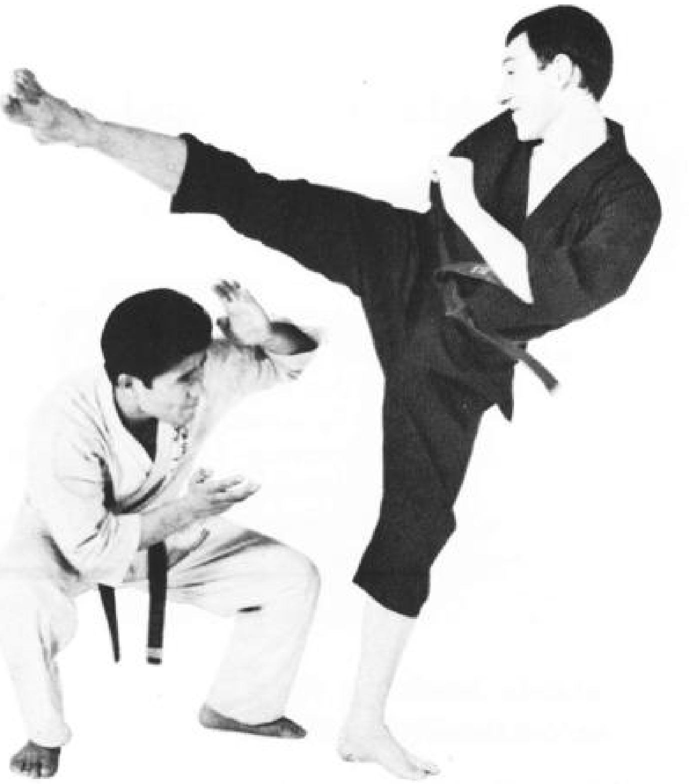

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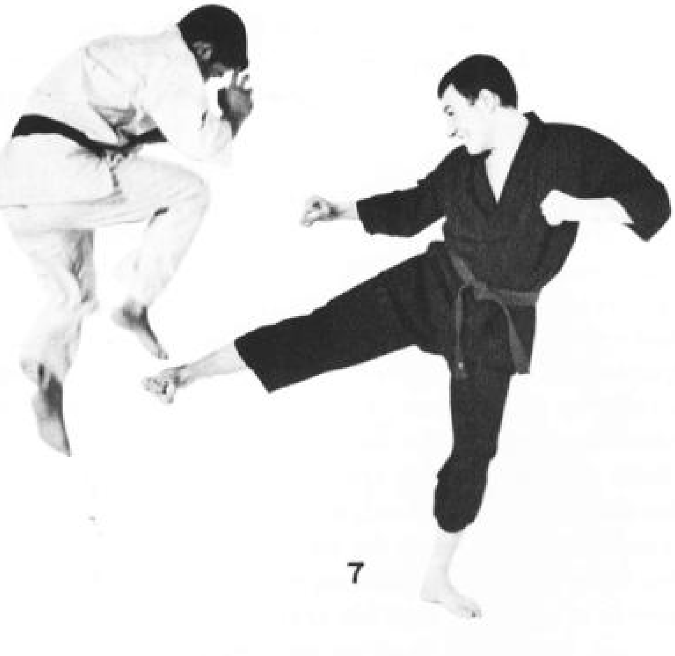

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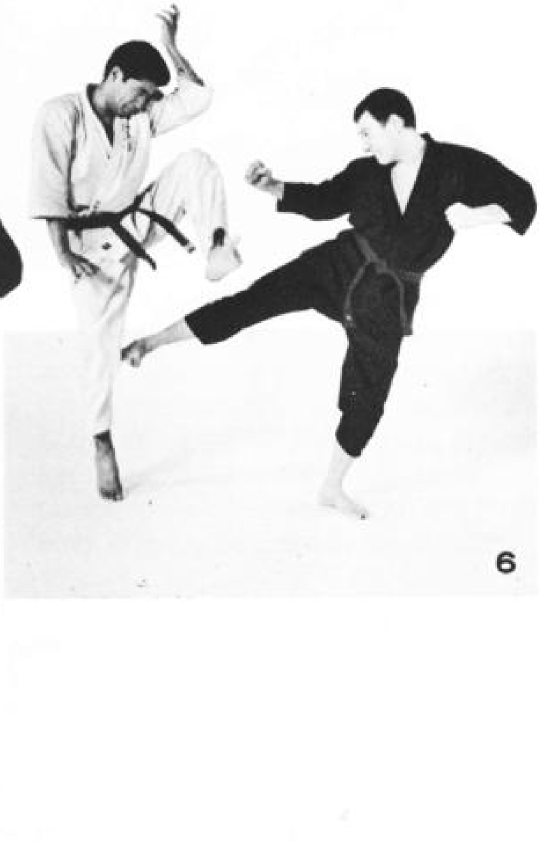

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d. combined trap and attack

The best way to get the advantage of an opponent in free-style practice fighting is to make use of the power he generates to unbalance his body and then to attack immediately. The principle of employing the power of the opponent to bring about his downfall is a central idea in the martial arts and is clearly expressed in a saying that might be translated something like "It is easy to conquer by seeming to give in." In other words, it is a simple matter apparently to give the opponent his way, allow him to build up great power of action, and then sharply turn that power against its originator. The techniques in this section, designed to help you do just that, deserve your closest attention.

outside hooking trap (*soto-hikkake-kuzushi*)

After hooking your knife hand on the arm or foot with which the opponent attacks, draw him off balance forward by leading that arm or foot to the outside of your body. To be successful, however, the entire series of actions must flow quickly and smoothly without interruption. Furthermore, since you will put to your own uses the power generated by the opponent, you must first provoke him into action.

For example, if he attacks with an upper forefist thrust, hooking your knife hand on his arm, trap him into falling forward (#1–3). In his attempt to stabilize himself, when he thoughtlessly retreats, instantaneously step forward on your left foot, wrap your right leg behind his right leg, and throw him backward (#4). The secret is to use the force he employs in retracting his body to prevent falling forward. Therefore, unless the trap to lead him off balance foward succeeds, the entire technique will fail. To insure success, avoid moving your knife hand at right angles to the opponent's arm; instead employ the circular motions shown in #5. In addition, your hand must hook his arm close to the elbow if you intend to unbalance his entire body, since hooking only the wrist region gives you control of no more than his arm.

When you hook your hand on his thrusting arm from the outside, in a small but rapid movement, lead his arm to the outside of your body, and seize it with one hand as you hook the other hand on it. Giving it a sharp forward pull, lead him forward beyond you (#6–8). You must be so skillful that your opponent falls forward without resisting, and you must contrive to suggest to him that he is going to fall forward as he thrusts toward you. If you can manage this, you need only add a slight push to the forward-directed power he generates

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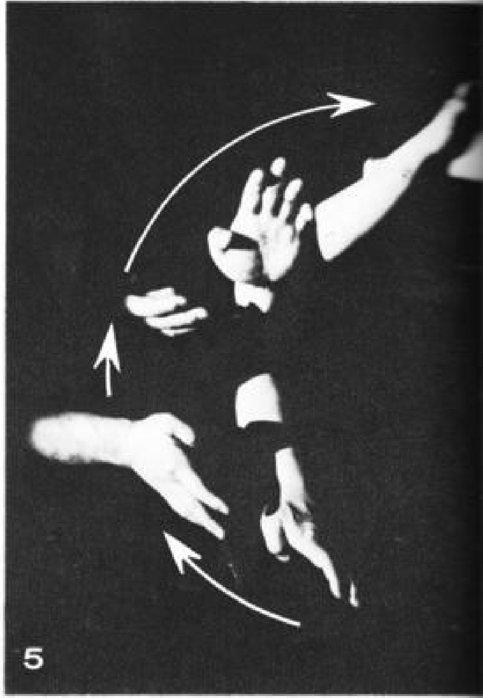

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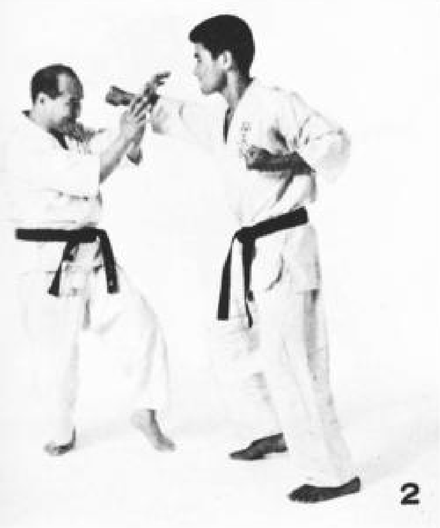

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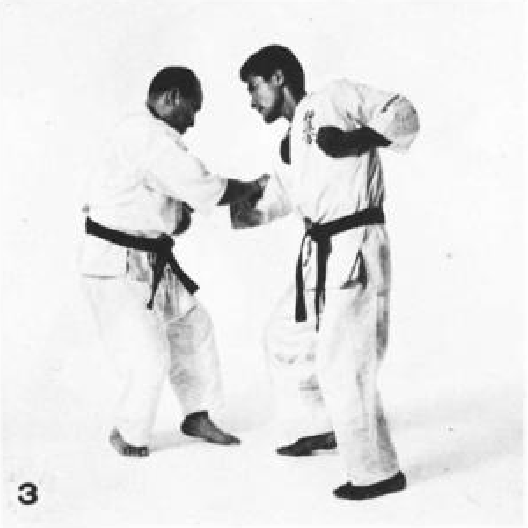

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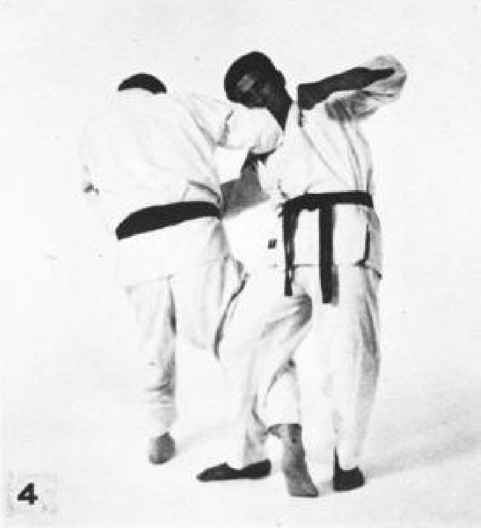

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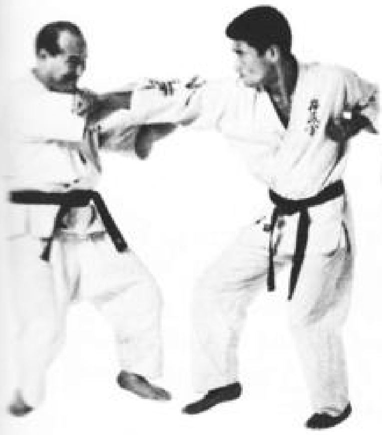

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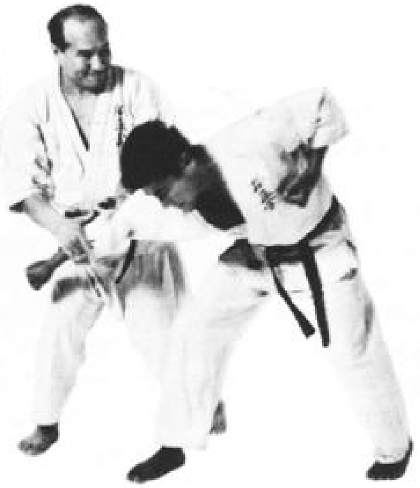

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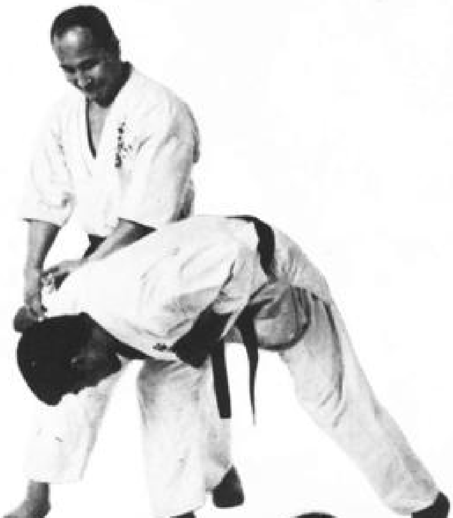

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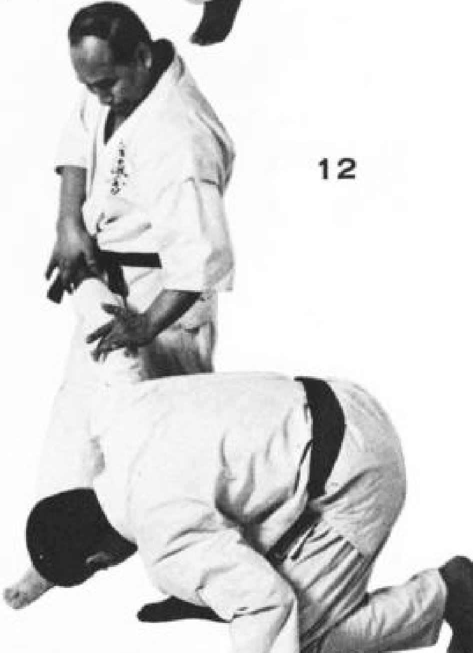
to complete the throw. On the other hand, if you pause after the forward pull and then attempt to forcibly pull him to the front again, you will be unsucessful. It is a good idea to get a reverse hold on his elbow when you force him off balance from the outside (#9–12). In this case, too, it is essential to hook his arm at the elbow, for if you attack at the wrist zone his body will not lose balance to the extent required for the successful completion of your throw, and you will be forced to use your own body movements uneconomically.



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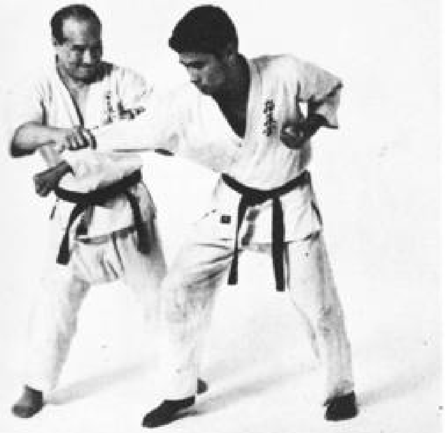

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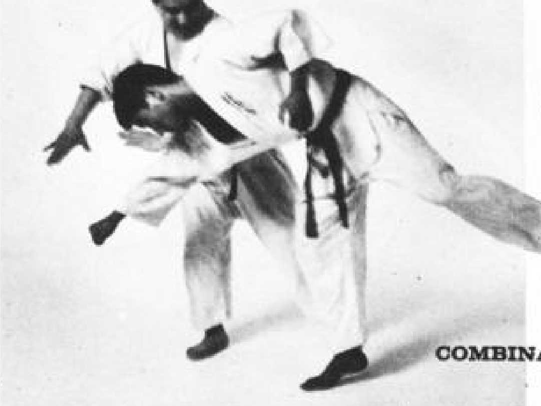

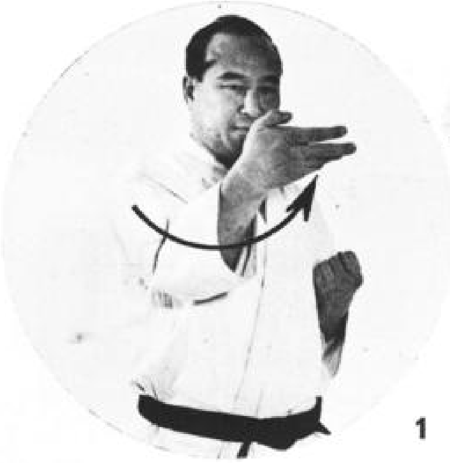

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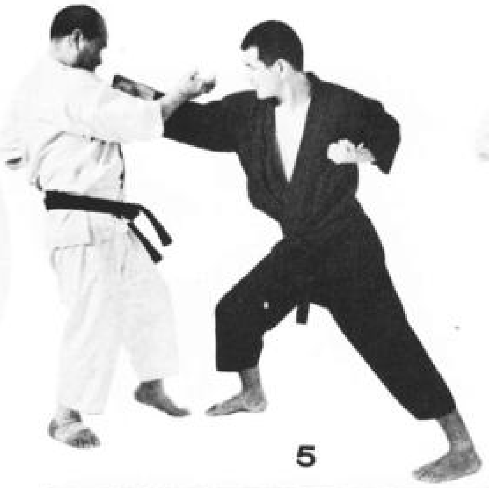

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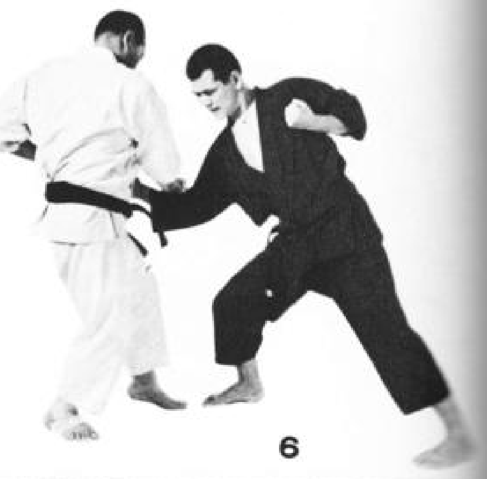

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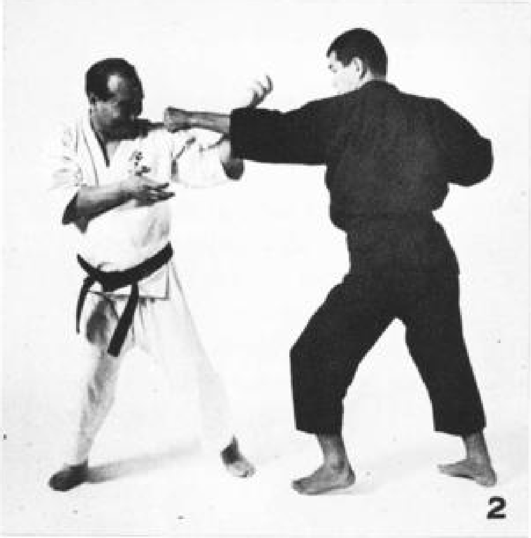

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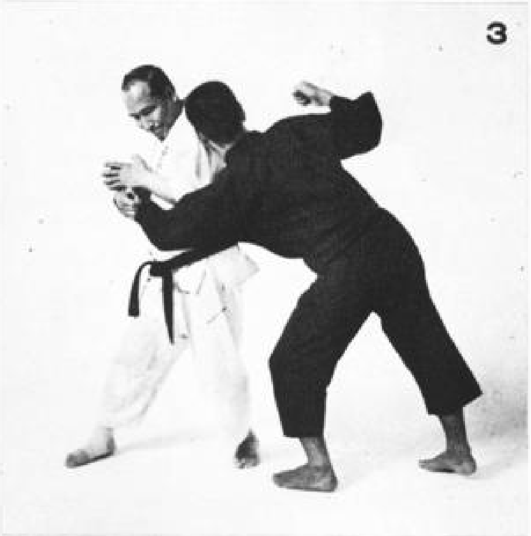

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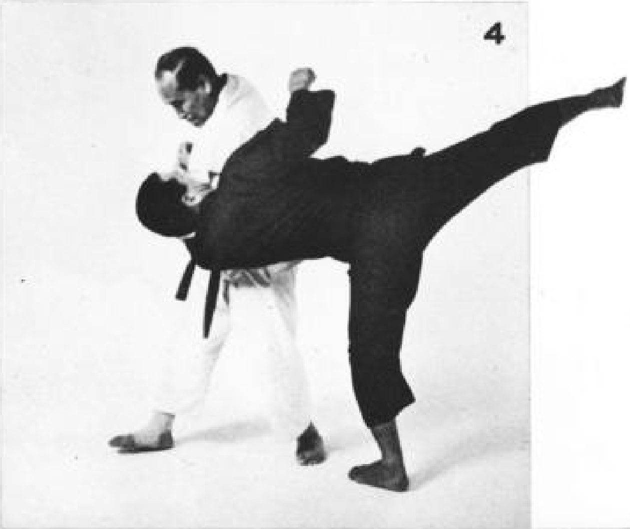
inside hooking trap
(*uchi-hikkake-kuzushi*)

In this technique, pull the opponent's thrusting arm or kicking foot toward your own chest to unbalance him (#1). When he attacks with a left forefist upper thrust, hooking your left knife hand on the inside of his arm and pulling him off balance forward, draw his arm toward your chest. Then twisting your body clockwise, whirl him around and down (#2–4).

As a variation of this technique, when your opponent tries a right thrust, hook your right knife hand on the inside of his elbow, and push him downward to the front (#5–6). As he leans forward, raise your right hand to the back of his neck, and press him still farther down. Finally, quickly moving your own body in a clockwise direction (#7–8), throw your opponent to the floor (#9).

Press on the back of his neck with your right hand, control his right wrist with your left hand, and as you force his body around and downward, sharply raise his left hand to topple him still farther forward (#8).

Under certain circumstances this trap and attack permits you to apply a direct joint technique.



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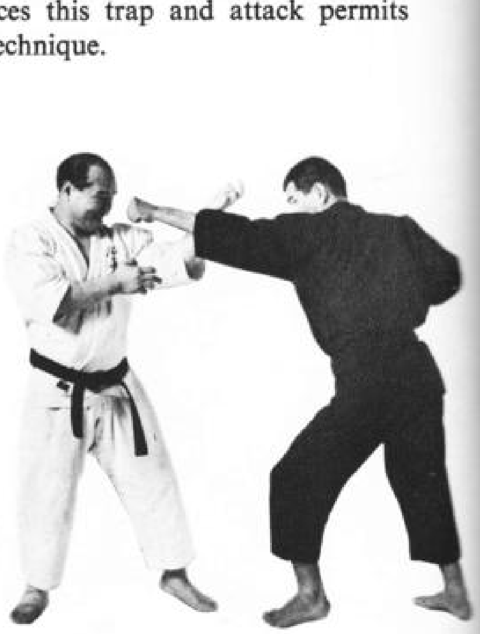

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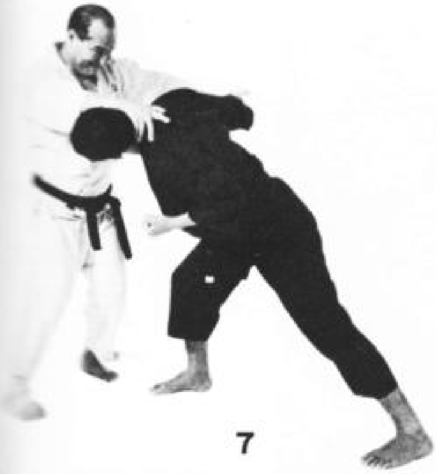

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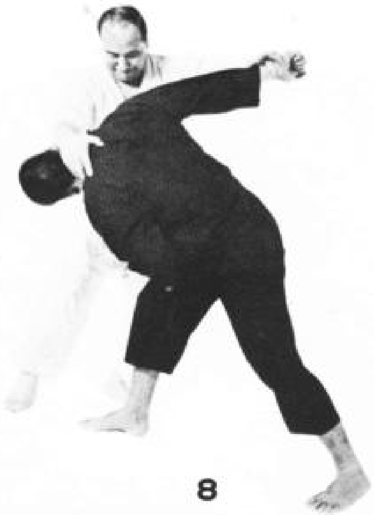

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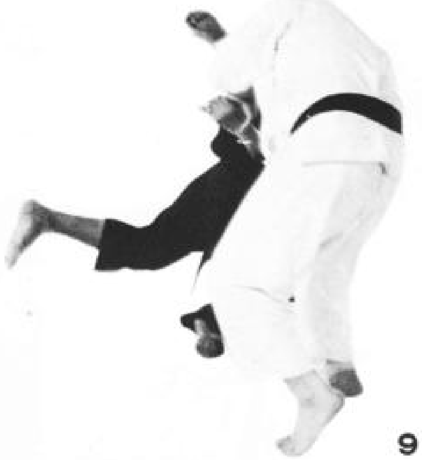

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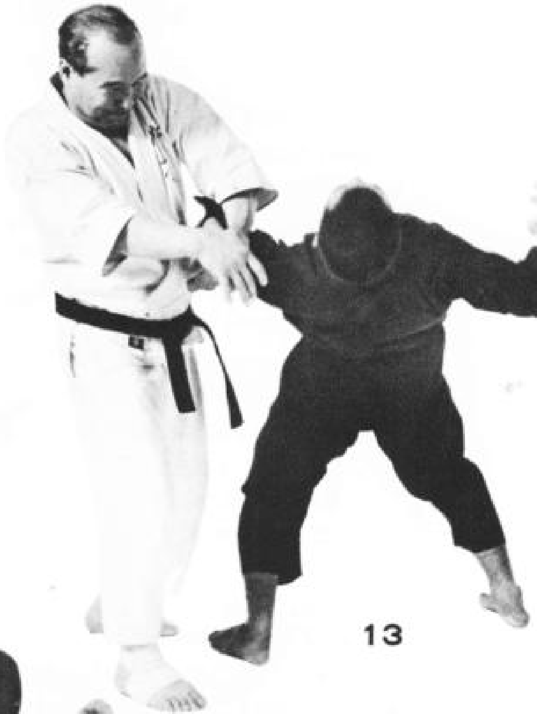
For instance, if your opponent attacks with an upper fore-fist thrust, moving your body inside of his arm, hook your left knife hand on the inside of his elbow (#10). As you do so, use a striking action that bends his elbow and, consequently, throws his body off balance to the front. Simultaneously, push his fist toward him with your right hand (#11). By continuing to pull his elbow forward while pushing his fist backward, you can force him off balance to the rear. Leaving your knife hand on his elbow, throw him backward (#12–13).



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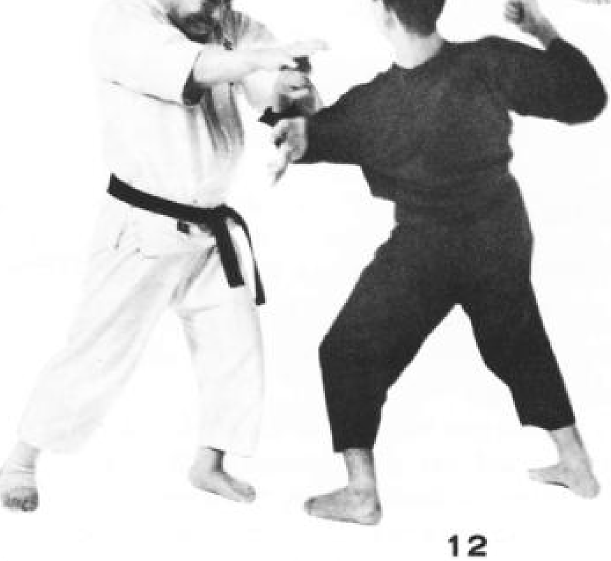

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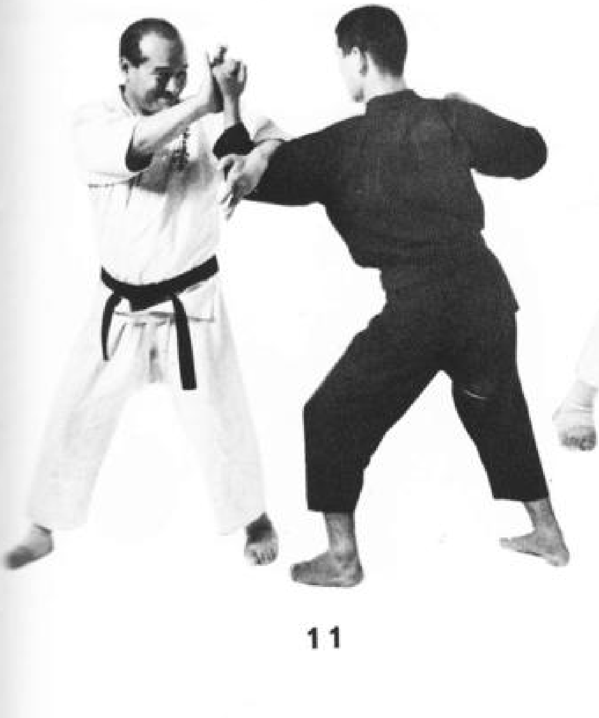

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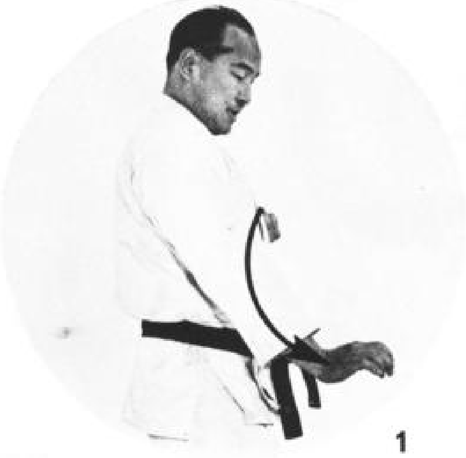

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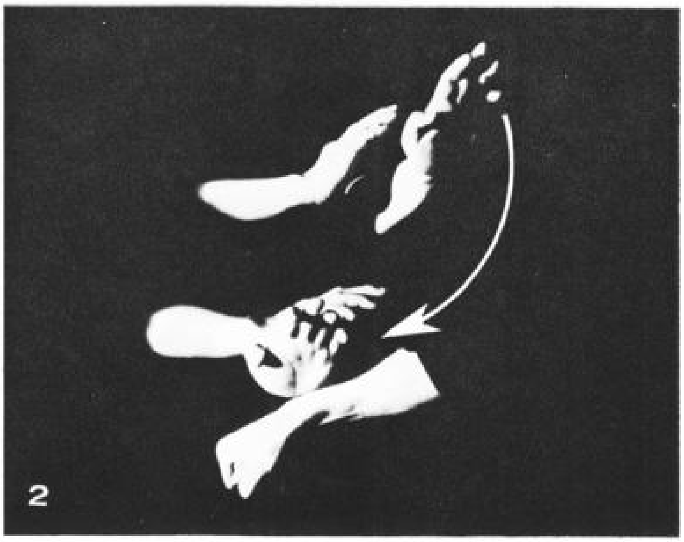

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descending palm heel
(*shotei-oroshi-kuzushi*)

The descending palm heel, traveling in a circle either clockwise (#1) or counterclockwise (#2), is used to nullify the effect of the force of a thrust or kick.

I will explain the movements involved in the counterclockwise technique first and will use the opponent's left middle thrust as an example. When his thrust begins, move your body very slightly to the rear, and bring your palm heel down on top of his arm (#3). The descent must follow the curved arrow shown in #1. At the instant of contact between your palm heel and his arm, without changing direction, push his arm downward, and thereby force him off balance to the front (#4). Take one

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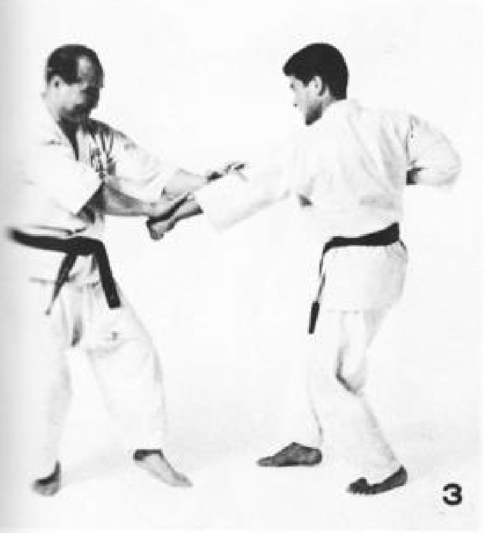

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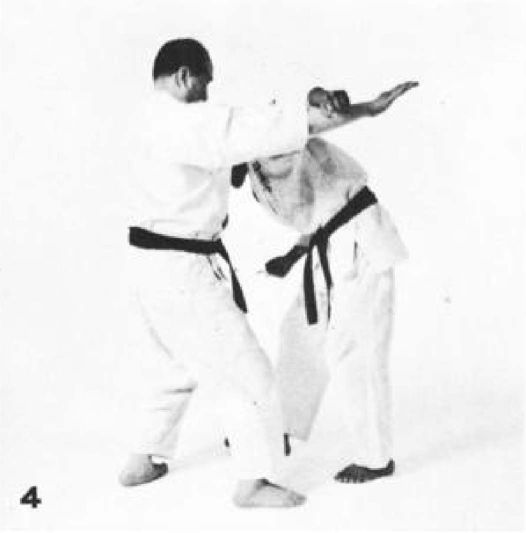

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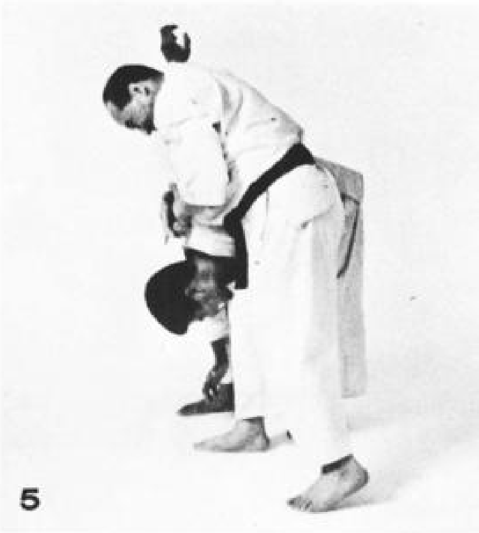

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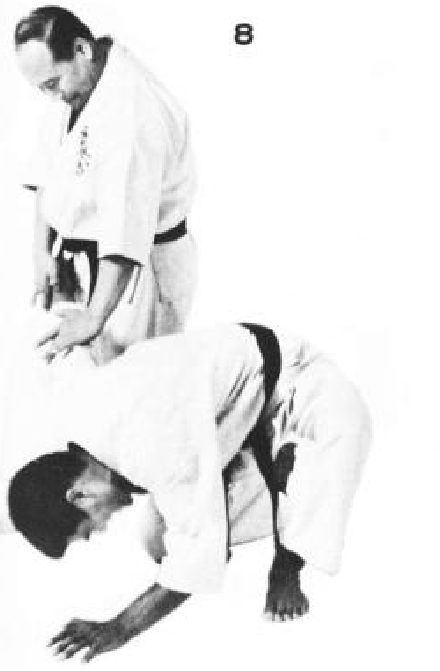

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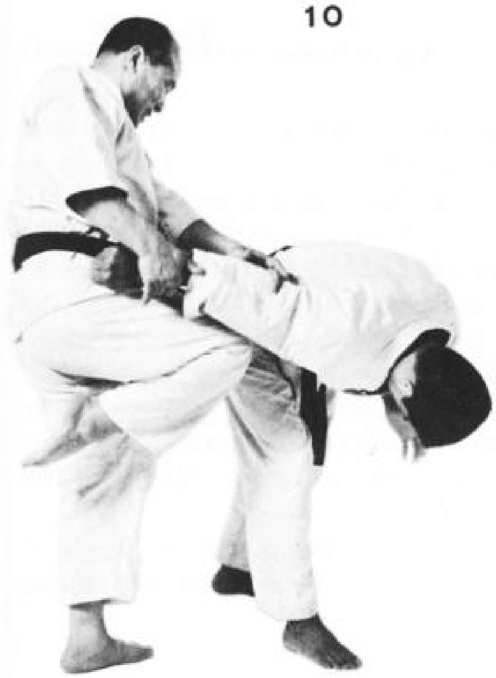
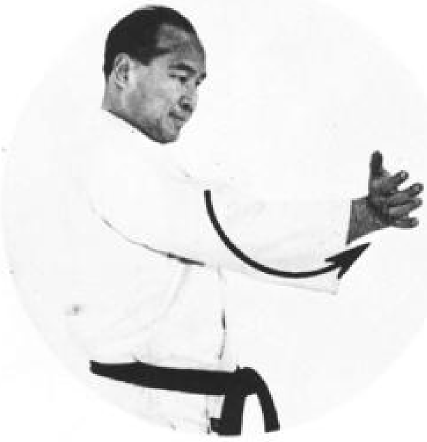


step forward as you do this. Next, moving your body counterclockwise, wrap your arm around his, and get a reverse hold on his elbow (#5).

Unless your palm-heel action at #3 is circular, your opponent will not lose his balance. It is by no means certain that a force applied in a straight vertical line from above will overcome the horizontal force of a thrust to your abdomen. Furthermore, if your timing is only a fraction slow, your opponent's attack will probably succeed. Perhaps more important still, even though your straight-line descent might succeed, the extent to which your opponent will loose his balance will be small in comparison to the effort you must exert: and you will find that your step forward and following actions become difficult to exectute.

When using the clockwise motion in #2, you must call upon footwork to assist you in forcing your opponent off balance. If he tries a right middle thrust, quickly stepping backward, bring your palm heel down on top of his arm, and pull him forward and off balance (#6–7). After he has toppled and when he has outstreched his arm to the fullest, move to his right outside; and pressing from the outside on his elbow, seize his wrist in your right hand, raise it, and get a reverse hold on his elbow (#8).

Since his arm must be completely extended for you to get a proper hold on his elbow at #7 & 8, pull him well forward during the actions shown in #6 & 7. Should he not fall sufficiently off balance, he will be able to bend his elbow and will thus make it difficult for you to get a reverse hold on it. If at #7, you can succeed in getting a reverse hold, follow with a knee kick (#9–10).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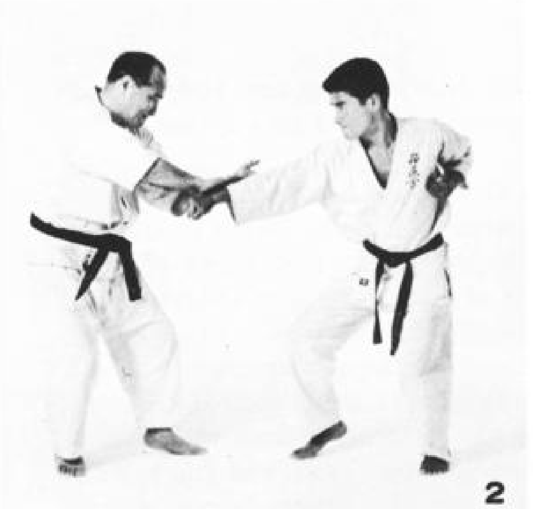
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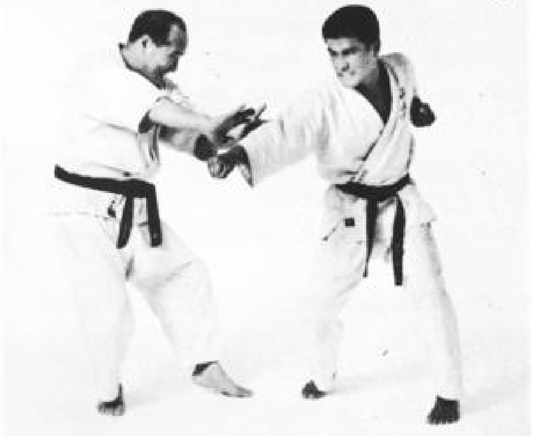
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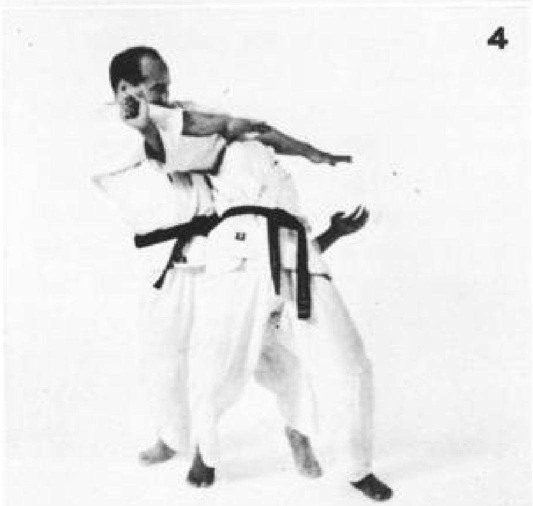
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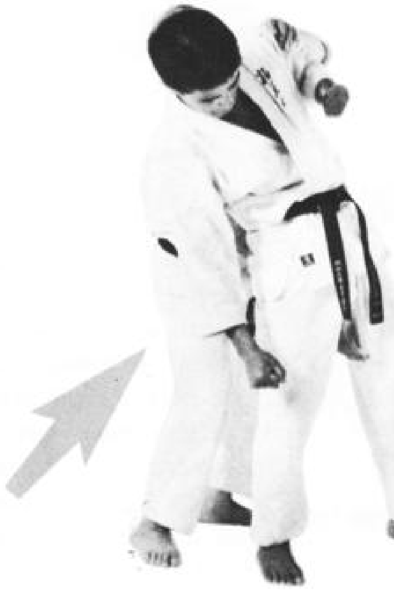
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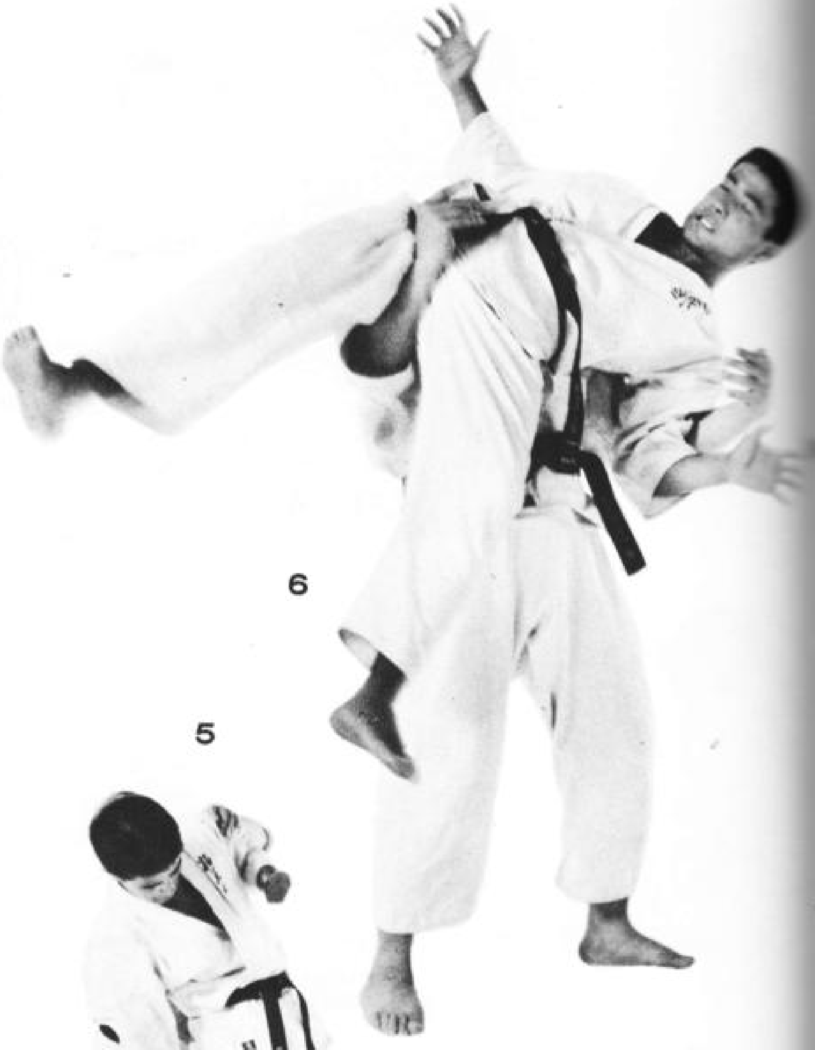
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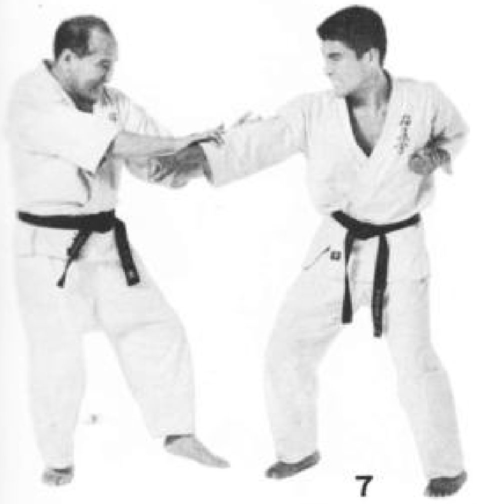
outside palm-heel trap (*shotei-soto-kuzushi*)

By tapping with the palm heel on the side of a thrusting arm or kicking leg it is possible to alter its direction and thereby to force the opponent to turn his body and lose his balance (#1). When he tries a right middle thrust straight toward you, using one—or better still, two—palm heels in clockwise motions, tap on his elbow (#2) sufficiently to force him to move his body counterclockwise in a circular motion. At this point, you should be facing right (#3).

Next, stepping forward on your left foot, turn your body around to his back, thrust your left arm in front of his, and use your right arm to assist in a similar manner. This will force your opponent over backward (#4).

Making sure that your opponent has turned completely to the side is the heart of this technique, and you can achieve



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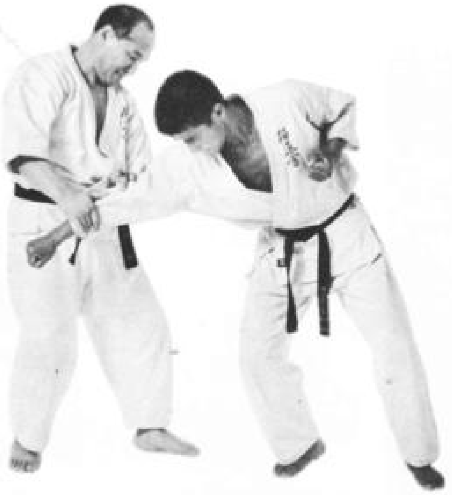

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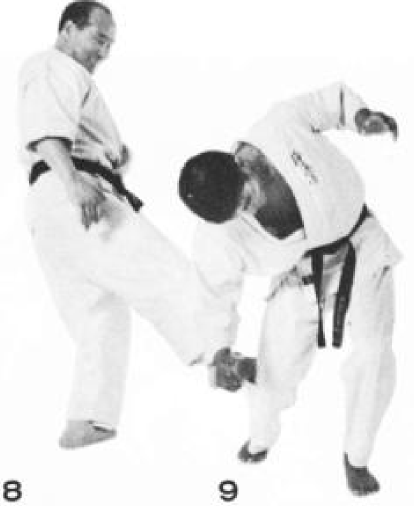

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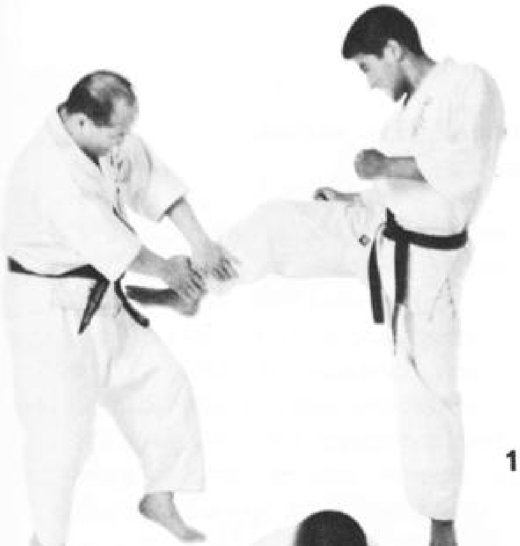

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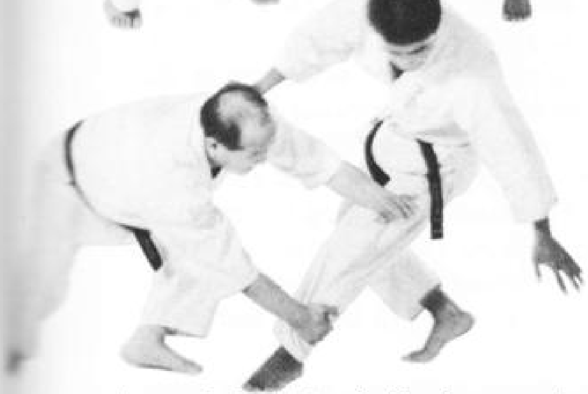

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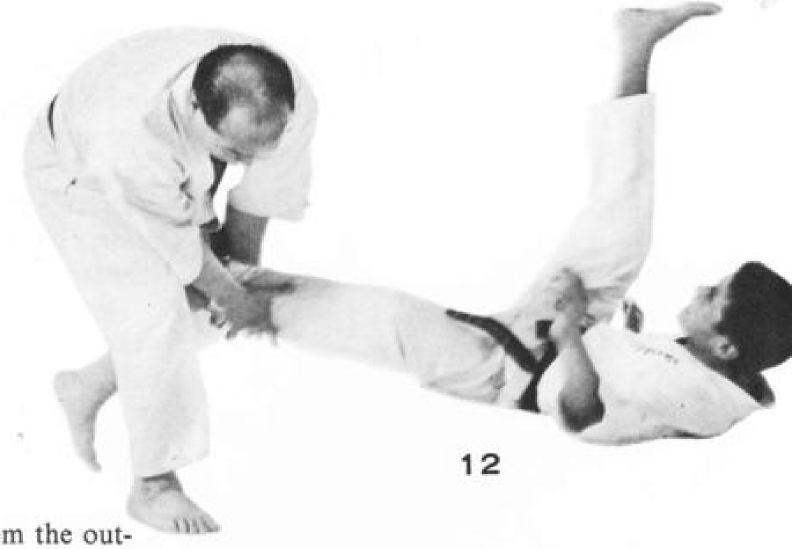

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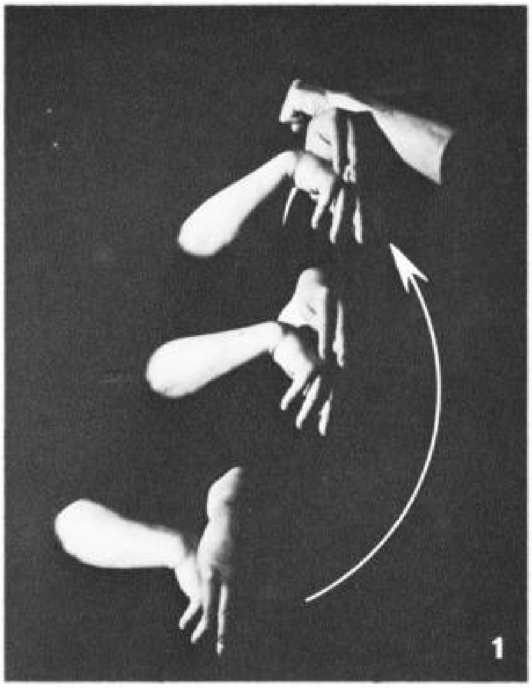
the needed effect only if, when you tap his arm from the outside, you apply sufficient force to keep it moving around without pause.

At #3, if you have succeeded in getting well behind him, you can run one arm through his legs, lift him, and throw him to the floor (#5–6).

When no amount of tapping will force him off balance, suddenly seize and pull his arm; let it go, and as he reels forward under the influence of inertia, direct a joint kick to the back of his knee (#7–9).

Tap the kicking foot of a front kick strongly from the inside outward to force your opponent off balance by moving his body clockwise. Immediately step to his support foot, seize his ankle in one hand, the thigh in the other, and while pushing from the front and scooping his leg upward, force him to fall (#10–12).



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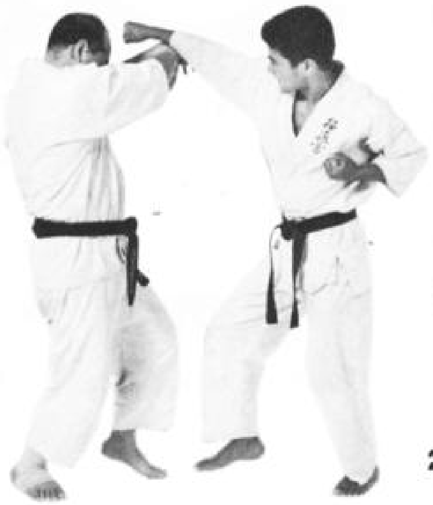

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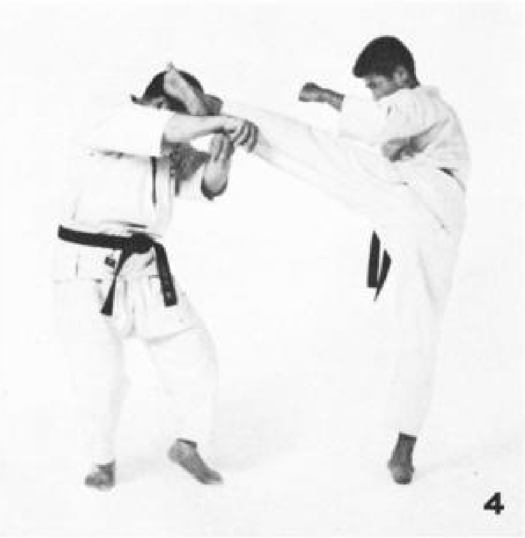
lift with the backs of the wrist (*koken-age-kuzushi*)

Used to throw an opponent by scooping his attack arm or leg upward (#1), this technique, when applied against a right forefist upper thrust, calls for you to evade the line of attack and to scoop the thrusting arm upward with the backs of both wrists (#2). Without a pause, continue the brisk circular movement of your arms, and thereby force your opponent down to the side (#3). If your movement from #2 to #3 is both large and fast you will generate sufficient force to throw your opponent a considerable distance. Your upward scooping motion will be effective only if you bring the backs of your wrists into contact with the area near his armpit. Naturally, pressure applied in the wrist zone will not assist you in the throw. Furthermore, if possible, a step forward during the circular motion of the arms increases their effectiveness.

The upward scoop and throw appear at their best advantage when used against a kick. For instance, applying the backs of both wirsts to the underside of a leg used in a front or (in this case) roundhouse kick and continuing to raise your arms in a circular motion will throw your opponent quickly and easily (#4–5).

Against an upper thrust, crouch slightly to avoid the blow, move close to your opponent in roughly the same stance, and applying the backs of both wrists to his thrusting arm, scoop upward and force him off balance to the rear (#6). Then seizing one of his legs with one of your hands, scoop it upward till he falls backward (#7–8). When he tries a middle thrust, sharply force his arm upward with the backs of your wrists, and using the force of your initial action, push him off balance to the rear. Next seize one of his legs and down him backwards (#9–11).



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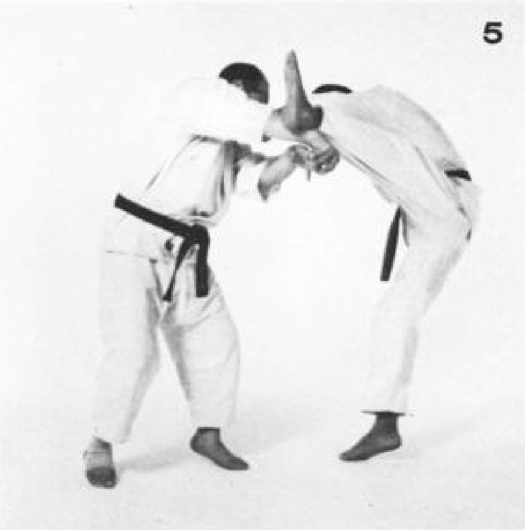

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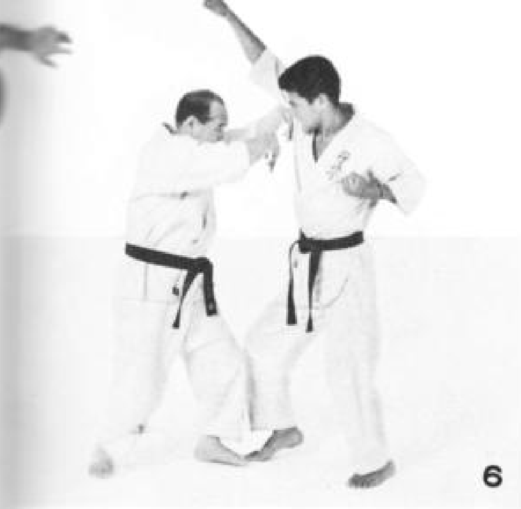

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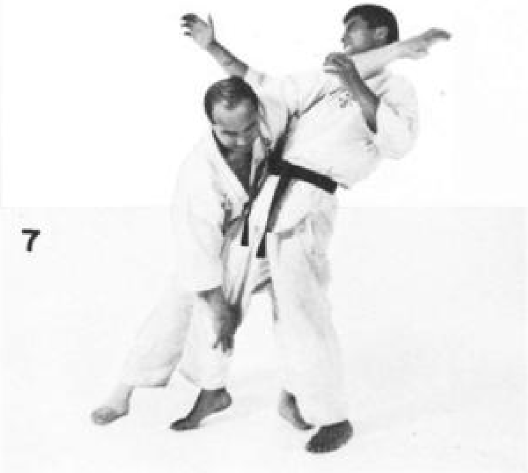

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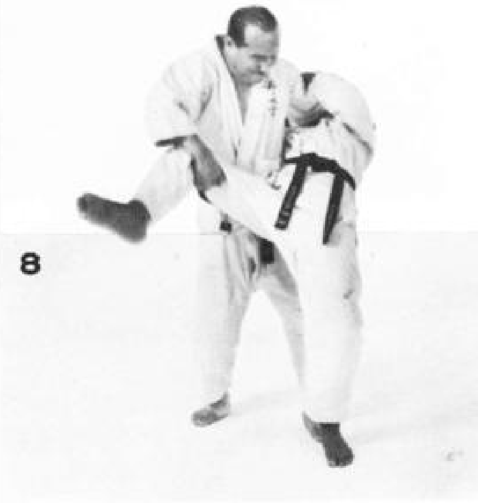

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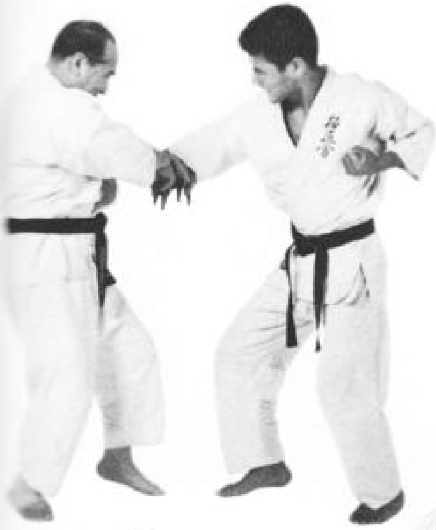

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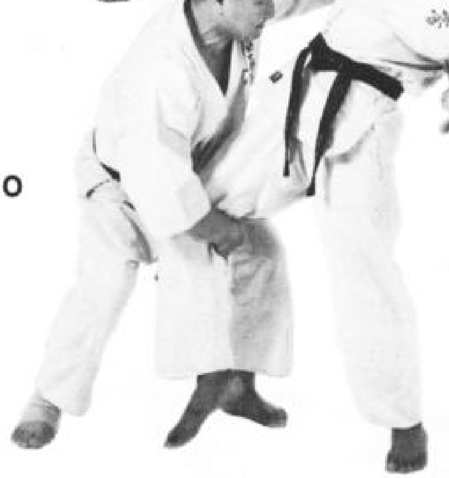

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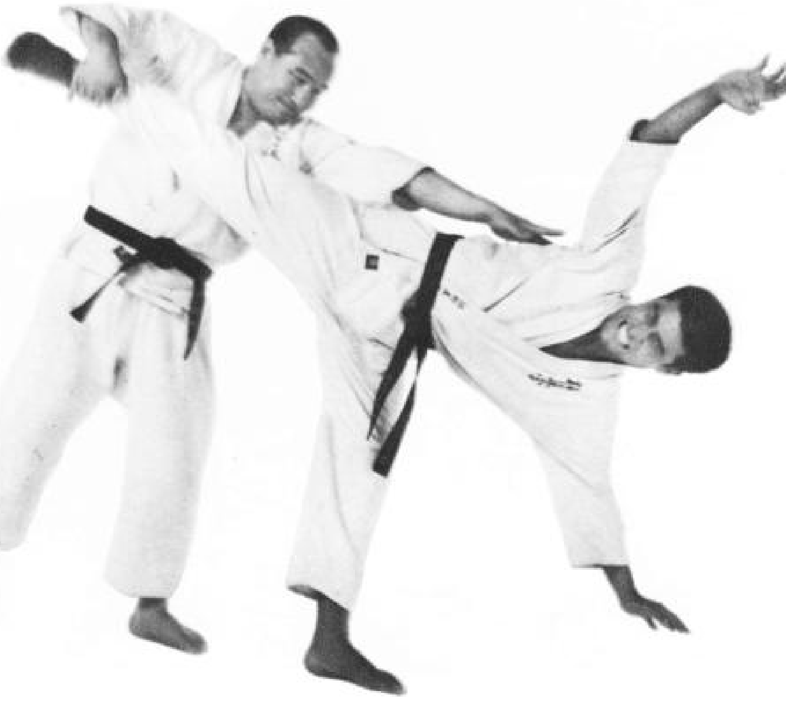

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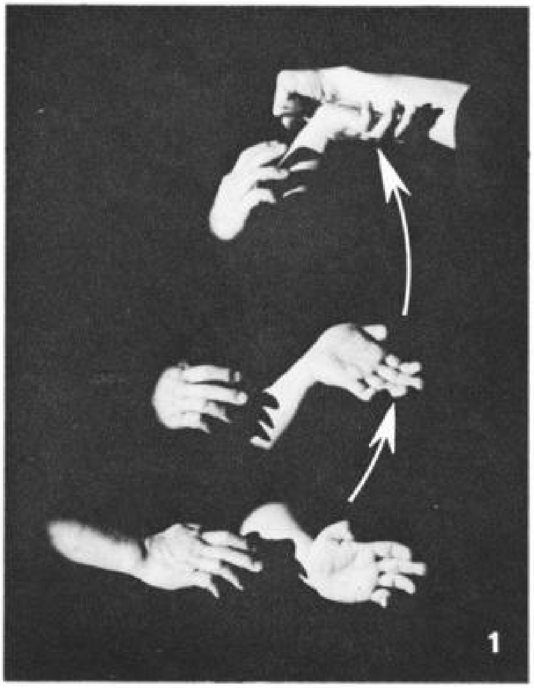

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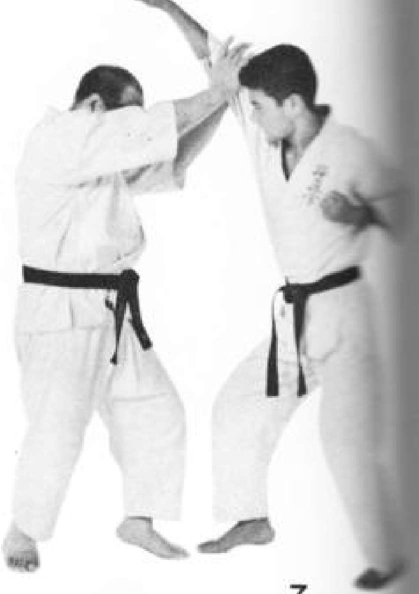

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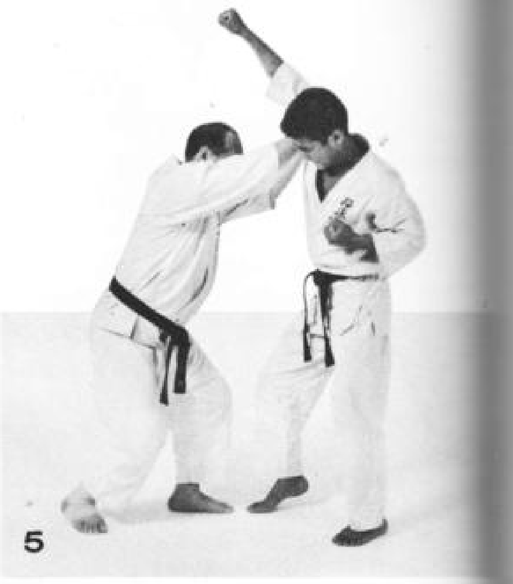

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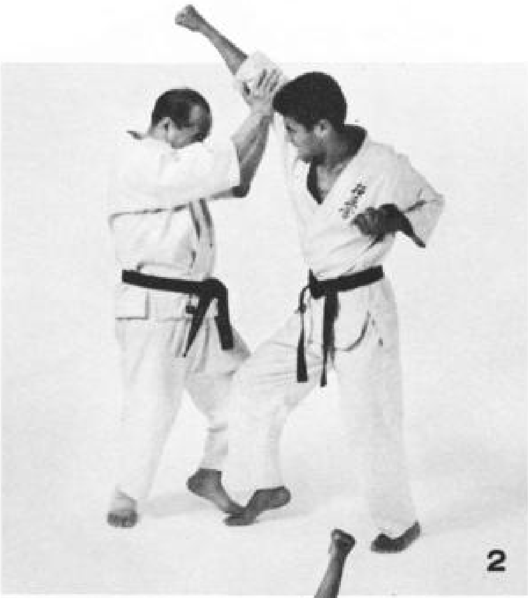

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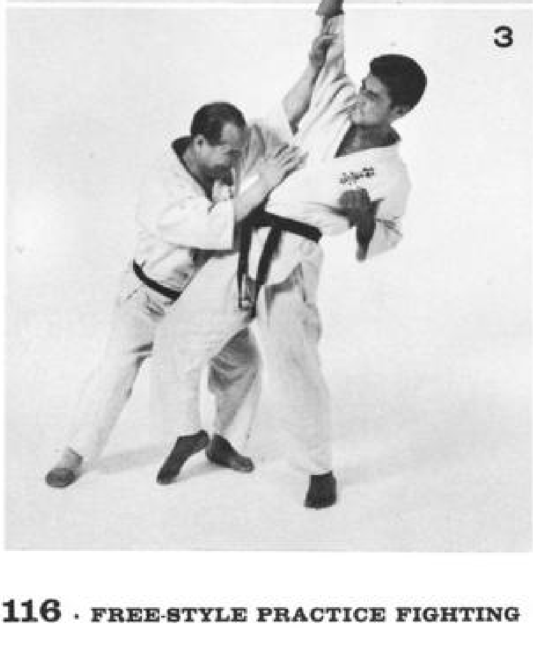

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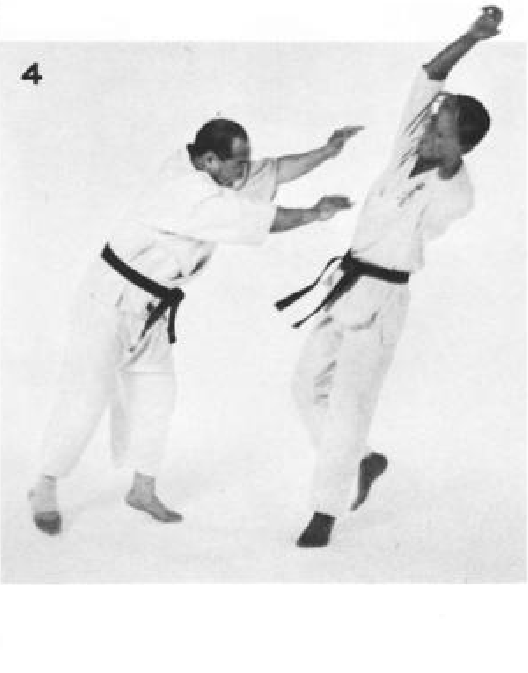

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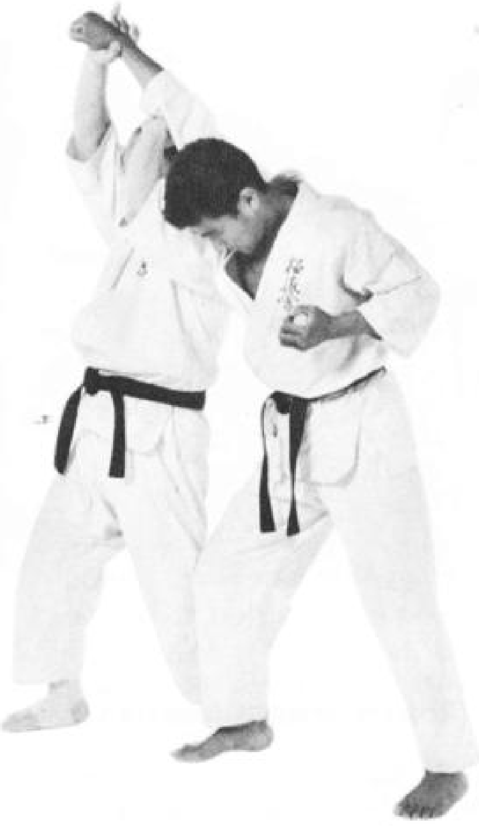

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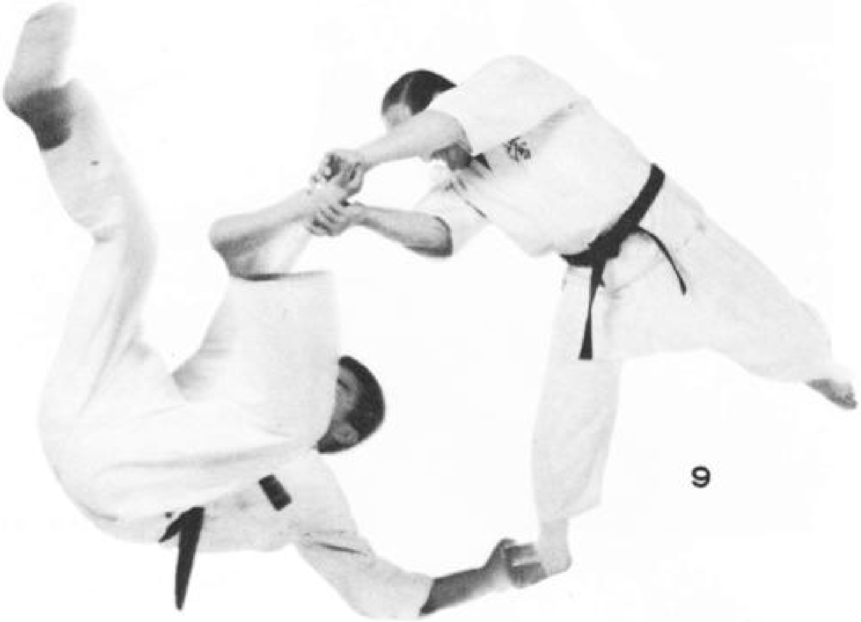

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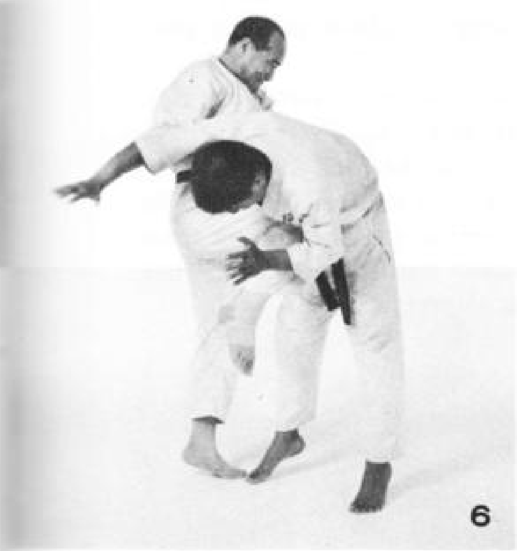
ascending palm heel (*shotei-age-kuzushi*)

In this technique, the aim is to scoop up the partner's thrusting arm or kicking leg from beneath with the palm heels and thus to throw him off balance (#1).

For example, against an upper thrust, clamp the attacking arm between yor palm heels, and push upward till your opponent is off balance (#2). At this point, taking one step forward, continue the lift with your hands until he is completely unbalanced (#3); then sharply push him away from you and down (#4). Should you pause at #2, however, your opponent will be able to escape to the rear instead of losing balance. To prevent this, simultaneously clamp his arm between your palm heels and step forward with a strong push to the rear. The next most important point is to be sure to clamp the upper arm, not the wrist area, when you scoop upward at #2. The reason for this is simple: although a grip on his wrist enables you to raise his arm alone, it is useless in attempting to raise his entire body because motion in that part of the arm fails to affect his bodily stability.



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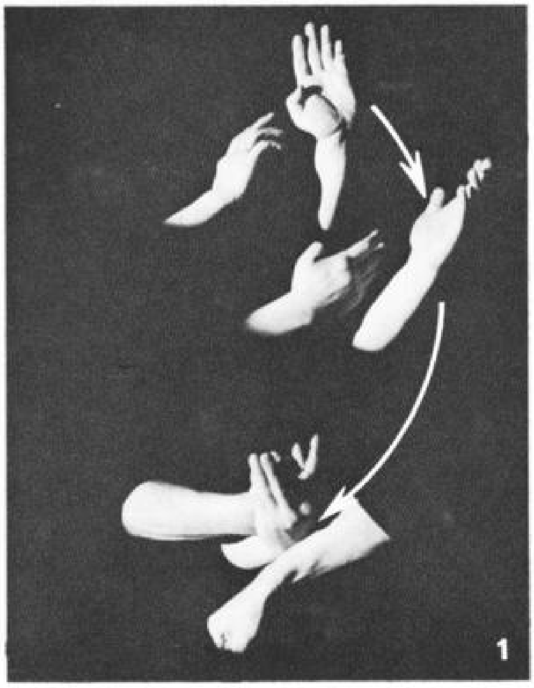
When your opponent stubbornly refuses to be pushed backward, suddenly pull him toward you, and as a reaction to your own pulling motion, deliver a knee kick to his abdomen (#5–6). In principle, you make positive use of his forward flow of force, which is intended to prevent you from pushing him backward.

Once you have raised his arm to the fullest, it is easy to apply what is commonly known as a hammer throw. That is, when his arm is up as far as it will go (#7), seize his wrist in one hand, press against the outside of his elbow with the other (#8), swing your body around till you face in the direction opposite to your original one, and throw your opponent down (#9). At #8, apply constant pressure from the outside of his elbow for, should he be able to bend his arm, your throw will fail. You must keep his arm well extended.



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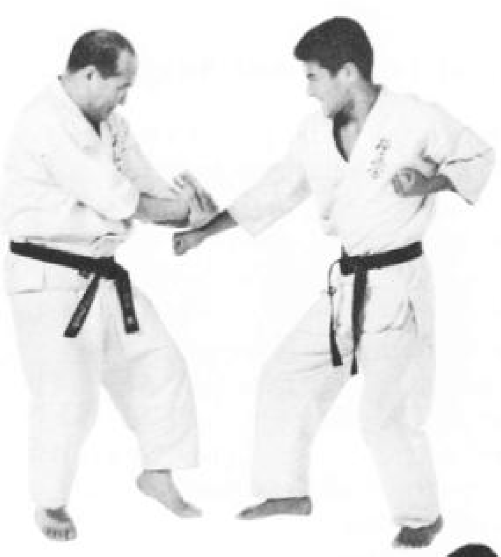
descending wrist (*koken-oroshi-kuzushi*)

The descending action of the backs of your wrists against an opponent's arm or leg forces him to lean toward you (#1). For instance, when he tries a right middle thrust, strike downward toward his wrist with the backs of both wrists (#2). As you divert his arm to the right outside, take one step forward in the same direction (#3), and wrapping your left arm around his attacking arm, raise it to your shoulder (#4). Next, by dropping him sharply downward, clamp his elbow in your arms (#5).

At #3 & 4, if your opponent succeeds in retracting his arm, your technique will fail; therefore, when you divert his arm to the right outside, you must also press the back of your wrist against his wrist and in a large circular motion, force him to extend his arm fully. Furthermore, the circular motion must be fast, and you must simultaneously step forward, wrap your arm around his, and lift it to your shoulder.



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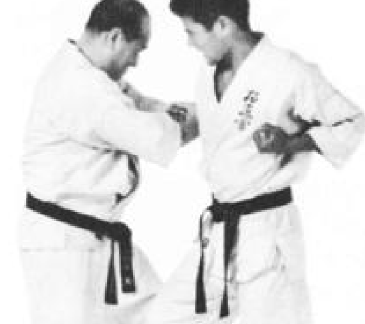

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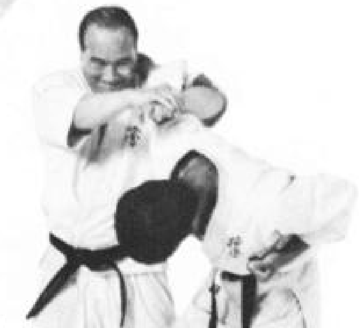

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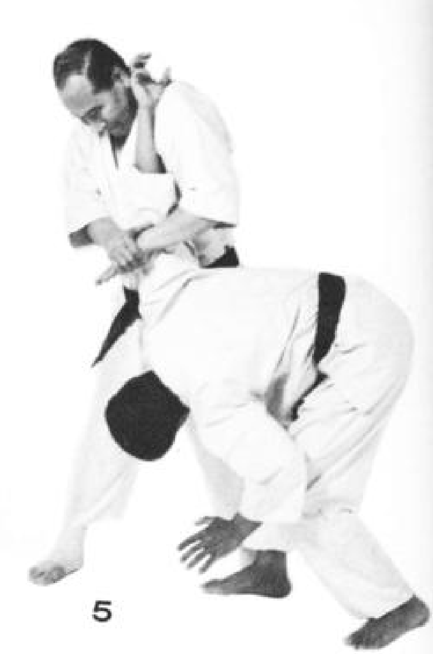

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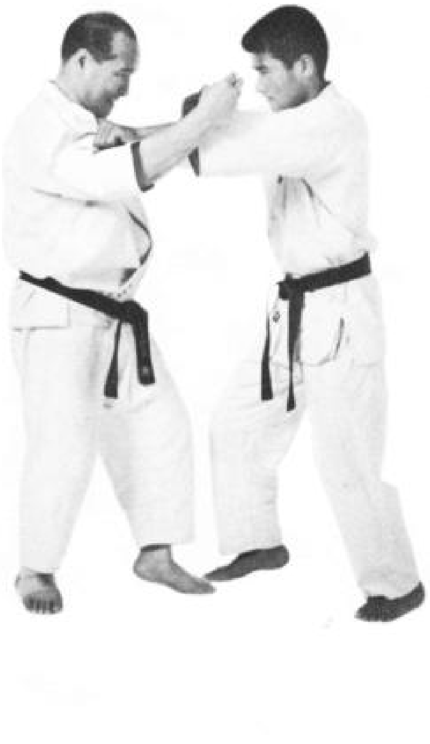
Anyone whose arm has been controlled and immobilized from above will inevitably have difficulty retracting it for the next thrust. Furthermore, when he does retract, his center of gravity will shift to the rear. This technique will be most effective if you seize the chance his shift in gravity offers. For instance, when, because of his thrusting action, his weight is leaning forward, immobilize his thrusting arm (#6); and when he shifts his center of gravity to the rear in an attempt to free his arm, step forward immediately, and pushing him off balance to the rear, execute a knee kick (#7).

Since it serves well when your opponent has seized your arm, this technique is a good self-defense move. Imagine that an attacker has seized one of your shoulders in both hands (#8). Swing both your arms around him from the outside, and stepping back slightly, force him to straighten his elbows (#9). Clamp them in your own, and move the backs of your wrists as if you were going to drive them between his arms (#10).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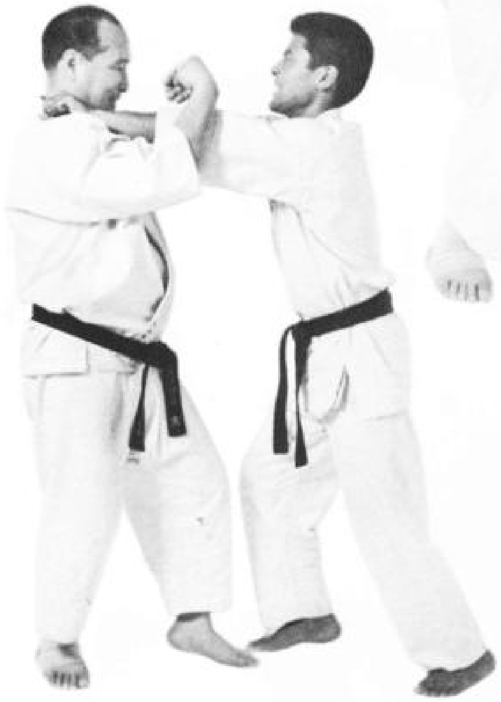
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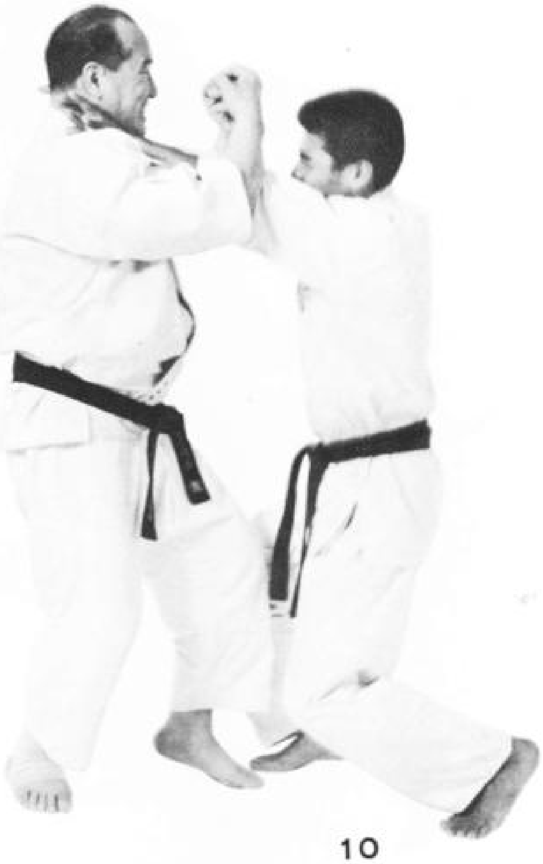
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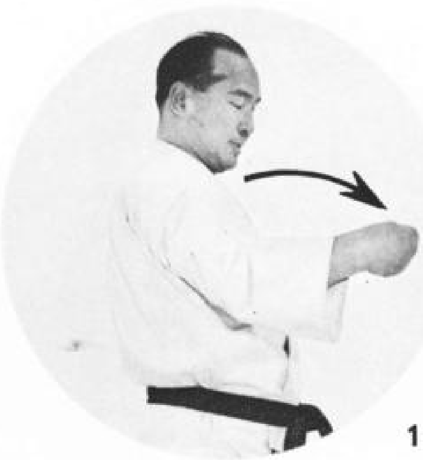

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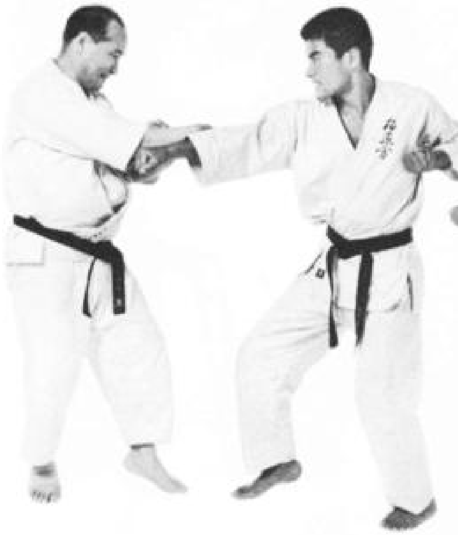
outward-directed wrist (*koken-soto-kuzushi*)

If you divert the attacking arm or leg to the outside by means of an outward tap with the back of the wrist and continue the circular motion thus initiated, it is possible to force the opponent off balance (#1).

When he attempts a right middle thrust, moving your arm in a circle, forcefully tap the outside of his elbow with the back of your wrist. The power generated by your circular arm movement will force him off balance to the side (#2). Instantaneously, step forward on your left foot, then as you bring your right foot in front of your left foot; pass your right arm under his (#3), and pull him toward you with your right hand. Next, riding his hip on yours, roll him over and down (#4).

When he uses a left middle thrust, though the unbalancing tactic is the same, the throw is different. Follow the moves as



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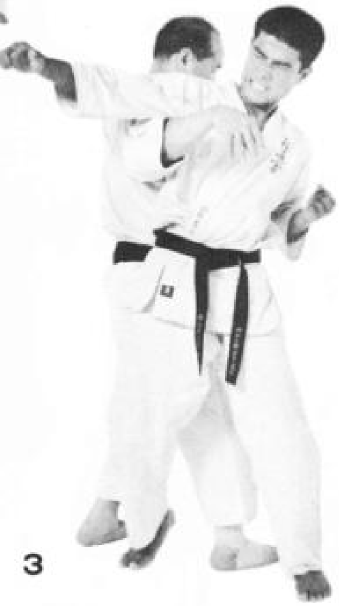

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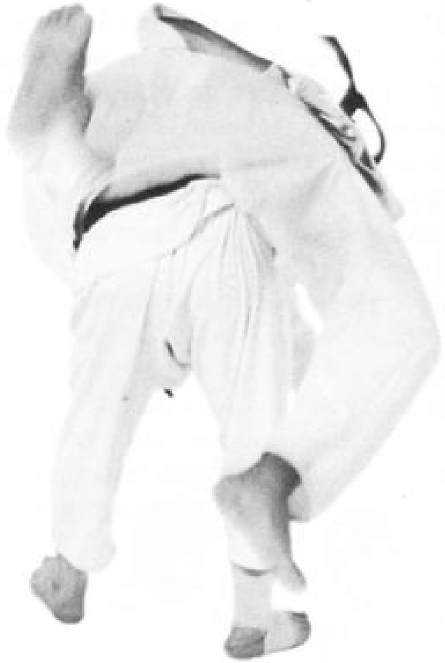

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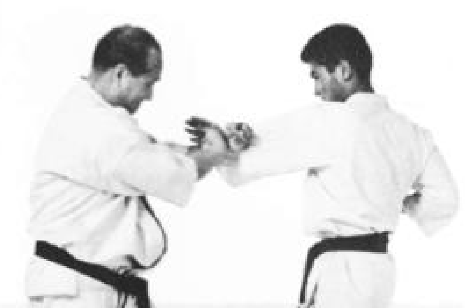

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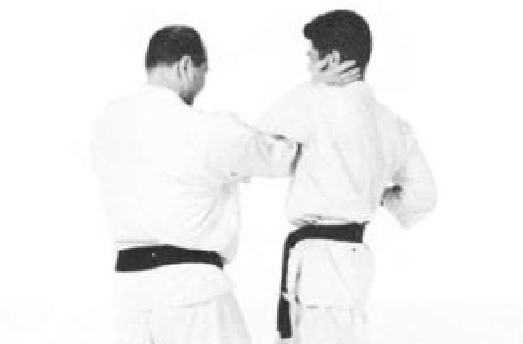

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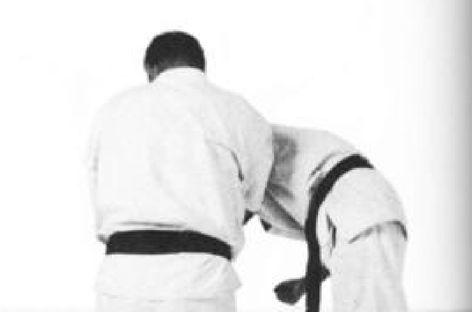

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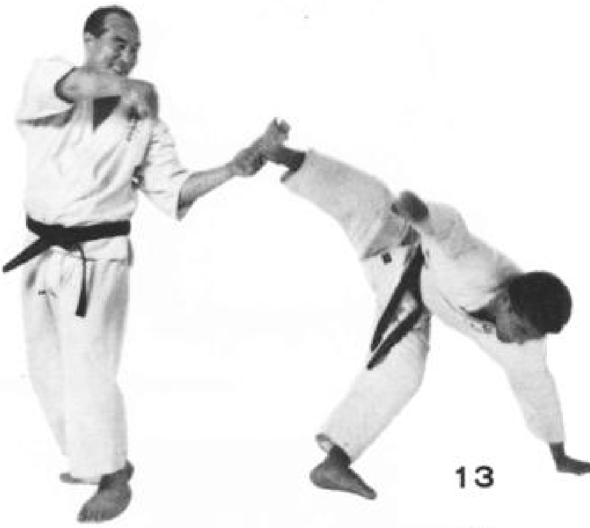
explained at #2, but then turn your body counterclockwise to your opponent's left side (#5). Seize his left hand in yours, and at the same time slip your right arm under his left arm from the outside. Next, bringing your right hand to the back of his neck (# 6), and using both hands, force him to lean forward; then pivoting on your right foot in the counterclockwise direction, unbalance him still farther forward (#7–8). Finally, considering yourself the center and the opponent a point on the periphery of a circle that naturally moves when you do, rotate your body, and whirl him around and down by means of centrifugal force (#9).

Against a front kick, follow the same procedure for tapping from the outside, but holding his foot firm, put the back of your wrist against his Achilles' tendon, raise his foot to your shoulder, and as you stand, force him to fall over backward (#10–13).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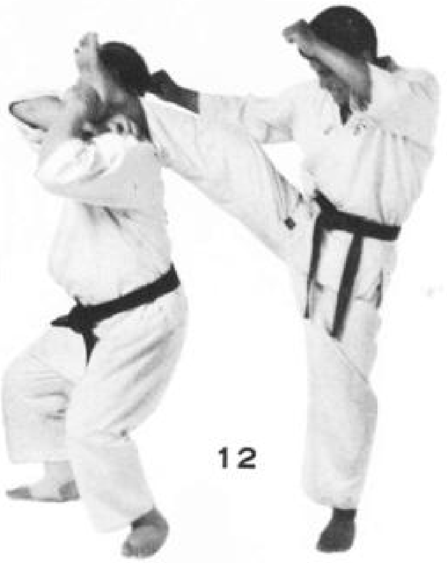
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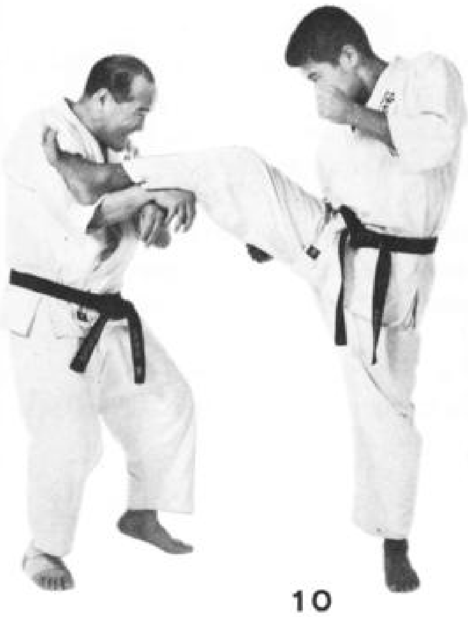
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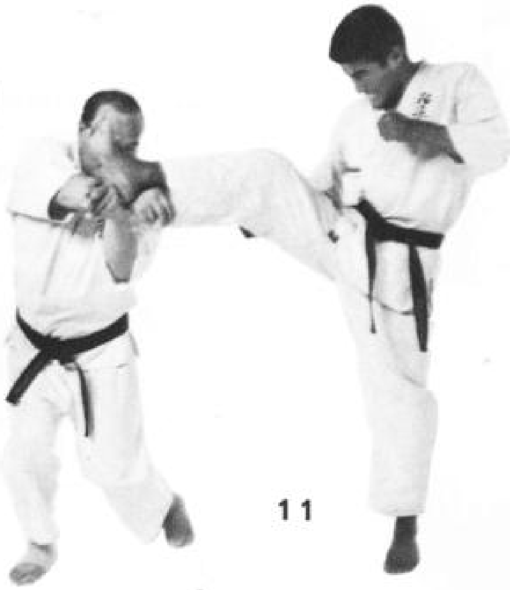
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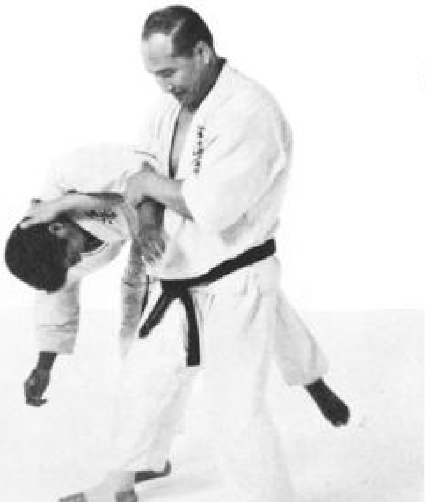
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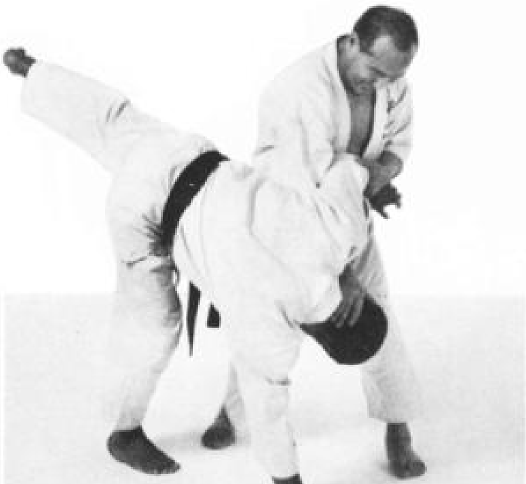
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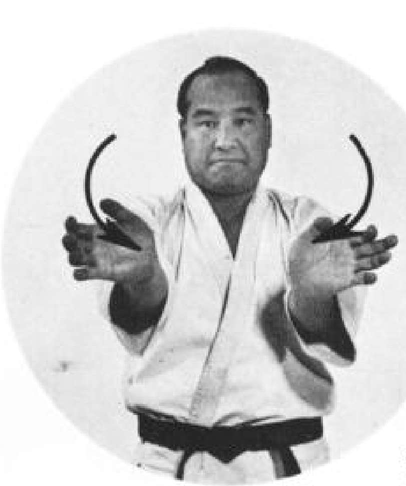
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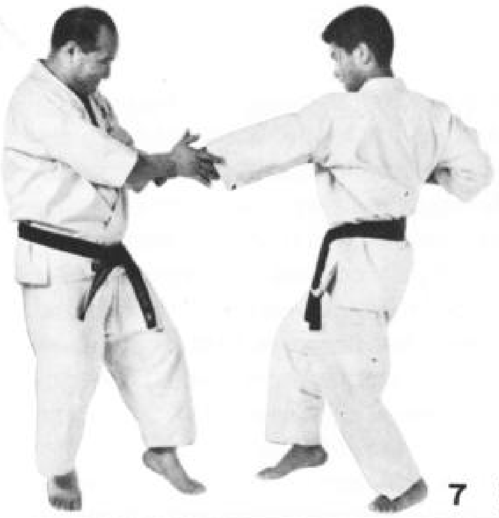
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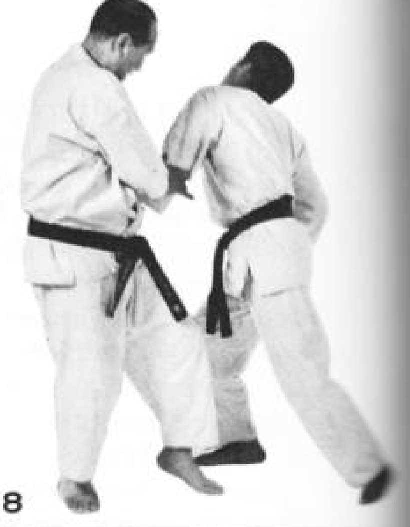
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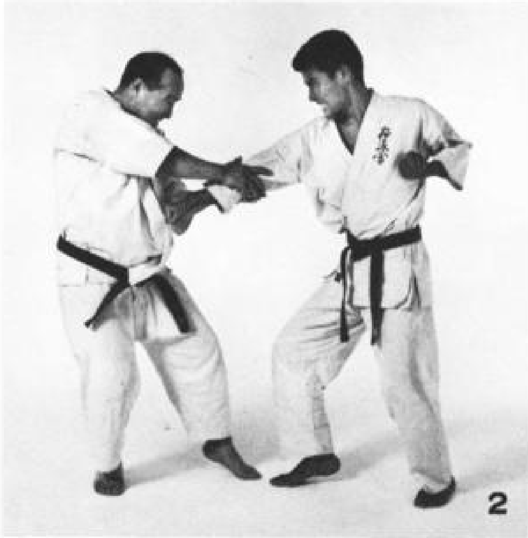
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palm-heel scissors (*shotei-hasami-kuzushi*)

Force the opponent off balance by clamping his attack arm or leg in a scissors hold made with both palm heels, and pull him toward you (#1).

When he thrusts, step out of his line of attack, clamp his arm between your palm heels, and pull him forward and beyond you (#2–4). In fact, you make a successful attack by merely helping the opponent to accelerate the forward motion he initiates with his thrust.

Should he attempt to retract his arm, release it suddenly, and instantaneously strike his chin with either your palm heel or fist (#5–6).

If you can move your body to the side when you clamp his arm (#7–8), wrap one arm around his neck from behind, and seizing one of his hands with the other, swing him down in a circle (#9–11).

In clamping his kick leg, step forward to maintain a firm hold, and swinging his leg outward and up in a curve, force him to fall over forward (#12–14).

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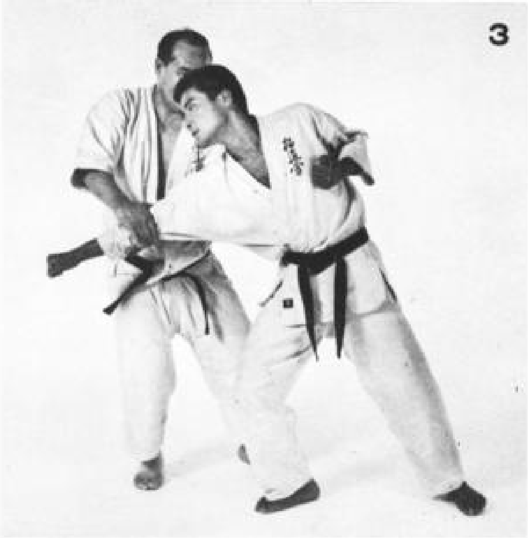

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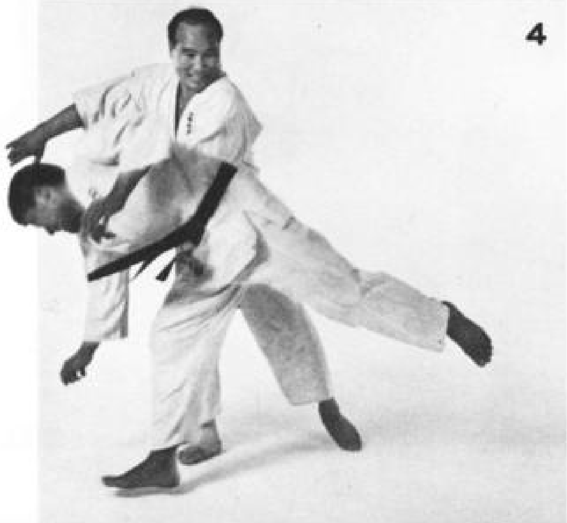

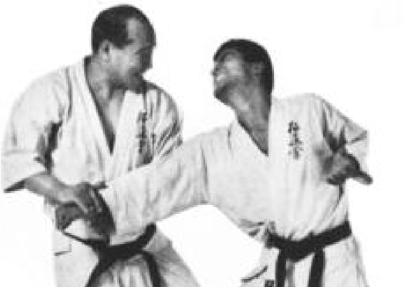
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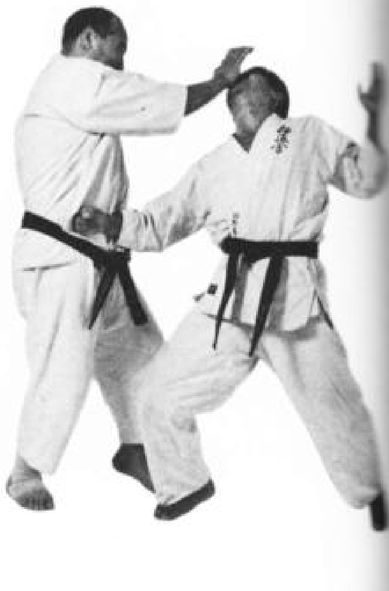
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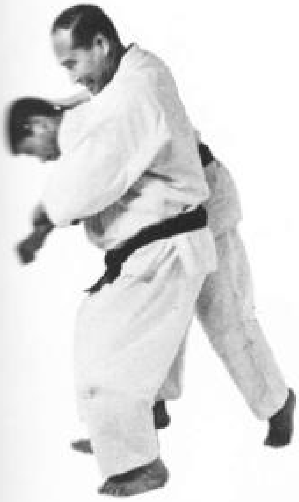

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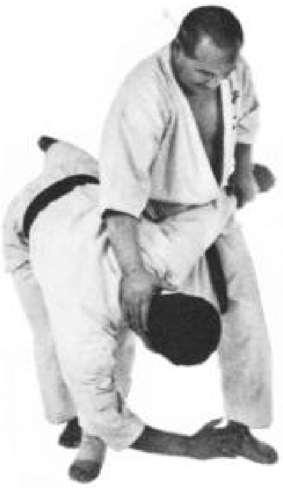

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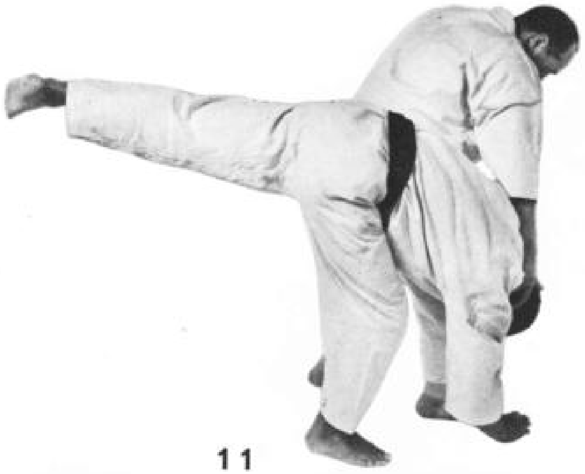

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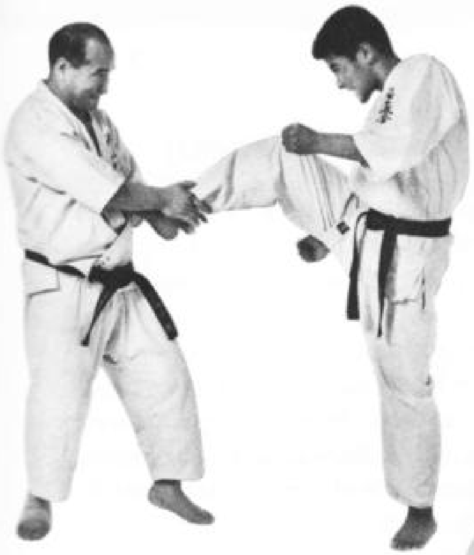

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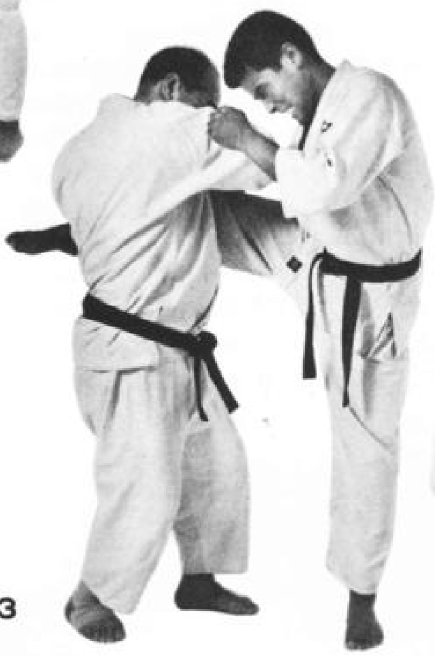

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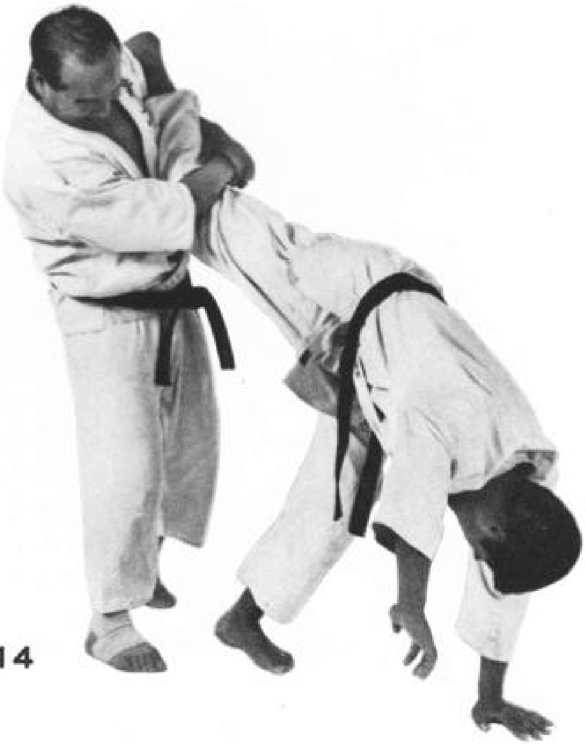

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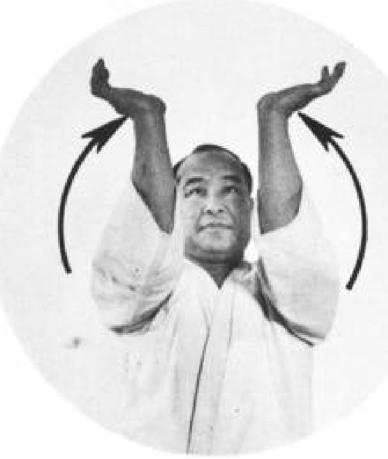

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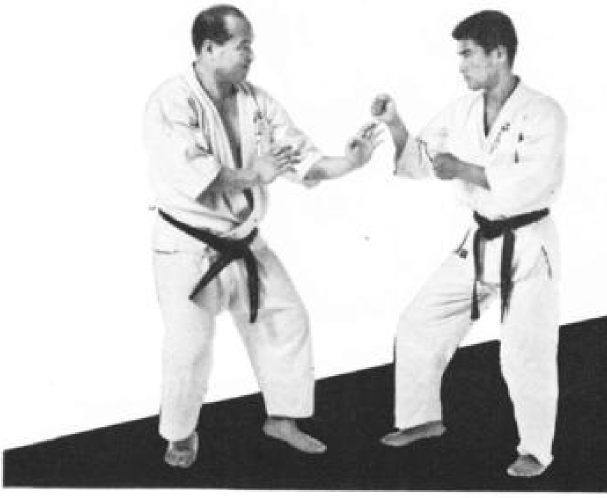

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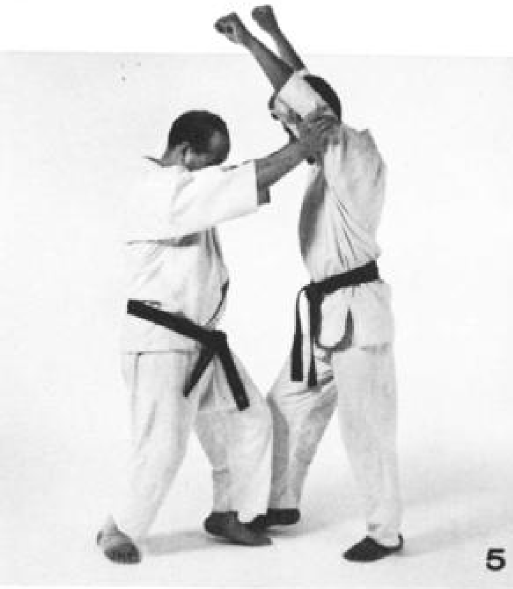
3

rising palm heel (*shotei-age-kuzushi*)

After firmly clamping the opponent's attack arm or leg with both palm heels, raise your hands upward until he loses balance (#1). From this stage it is easy for you to initiate a scoop-lift technique.

When, for example, you see a chance to move close to his chest (#2), if he thrusts, duck to let his fist pass over your head. At the same time, move close to him, bring your palm heels in a clamp hold on the outsides of his elbows, raise your hands, and force him off balance backward. When he is totally unbalanced, push him down (#3–4). At #2, if you hint that you are going to duck to escape his thrust, he might switch to a front kick. It is a good idea, in fact, to let your hands hang as if in protection against a kick while making use of the bend in your knees, which permits you to crouch quickly when required. Give the opponent the impression that you are leaving your face open for a strike.

Although it is easy to clamp his arms if he uses them both



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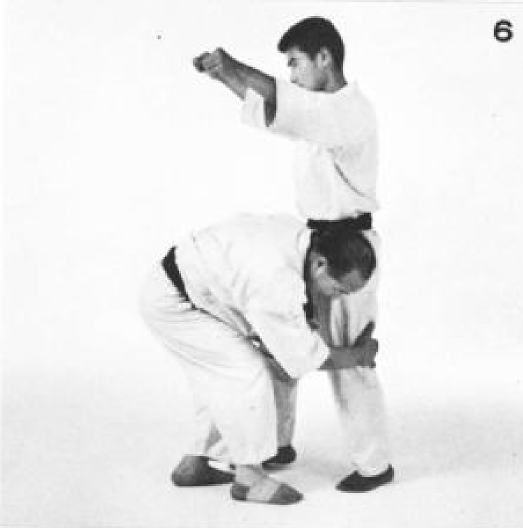

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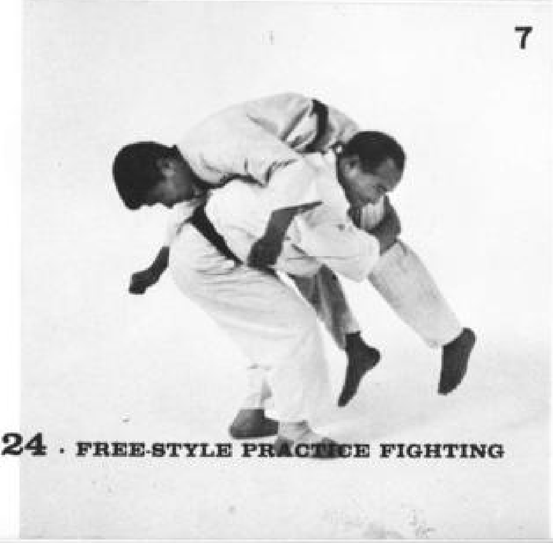

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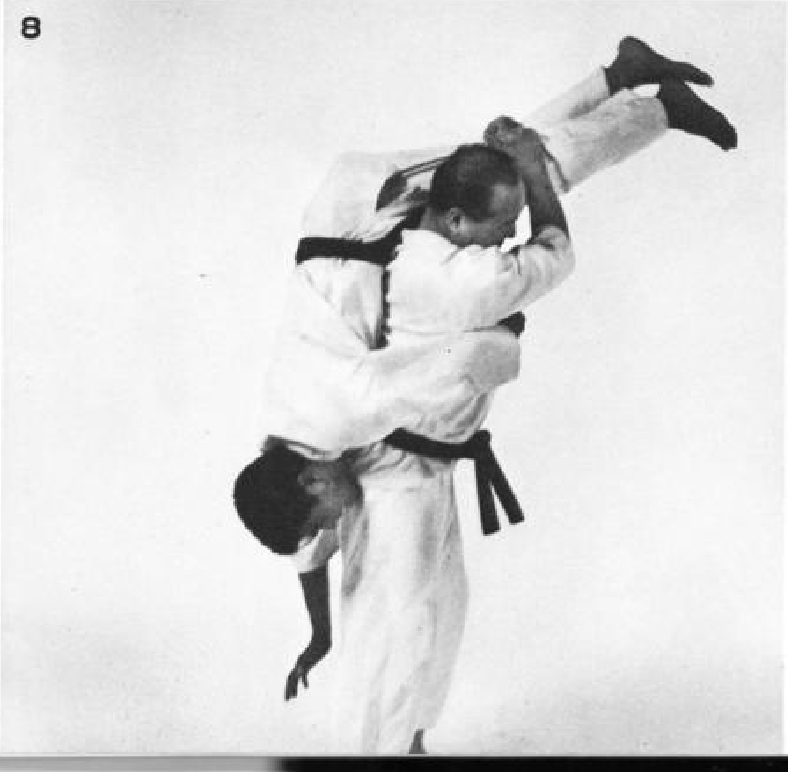

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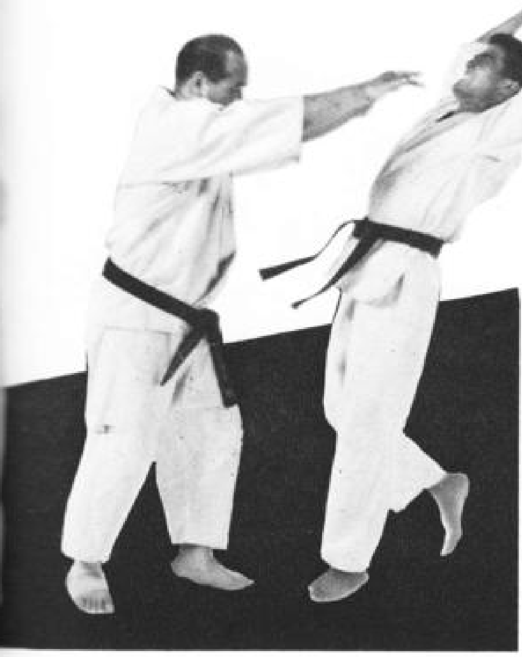

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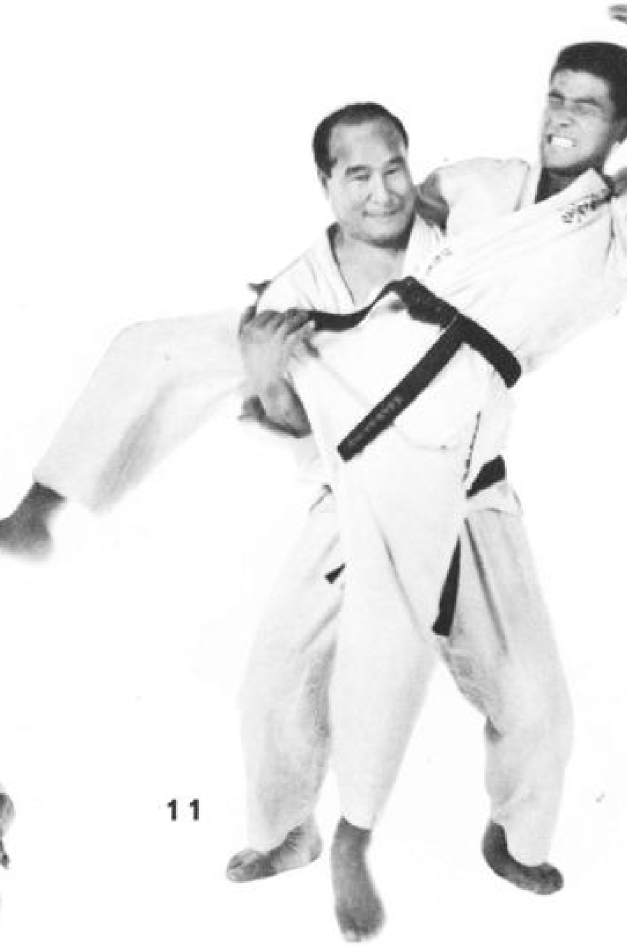

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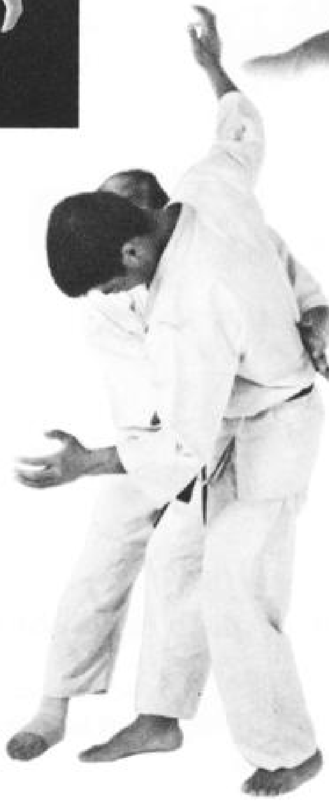

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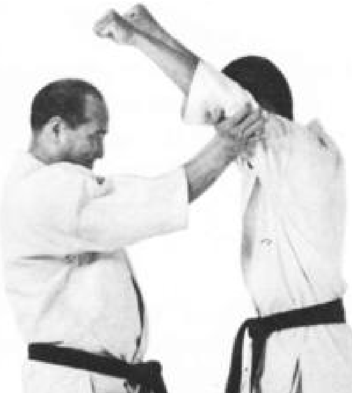

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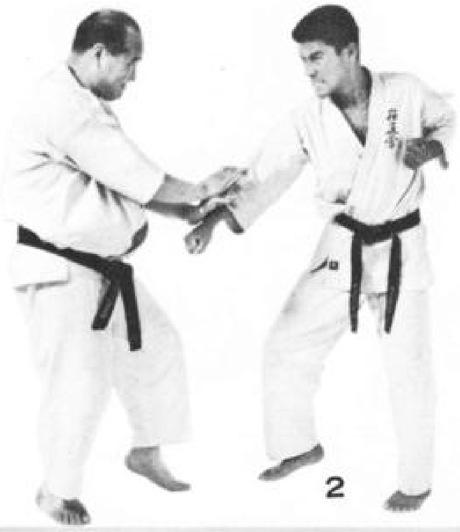
in a thrust, even if he attacks with only one, speed in your leap to him will provoke him to extend both arms so that you can clamp his elbows with your palm heels.

A stubborn opponent might resist being pushed backward by quickly shifting his weight forward. In such a case, shove him well back; then suddenly crouch, and wrap your arms around his knees (#5–6). Since his weight is already forward, it is an easy matter to stand, and drop him headfirst over your own back (#7–8).

Similarly, if he pushes you back, step to the side, and letting him pass you (#9–10), slip one arm through his legs, lift him, and throw him down to your side (#11).

If you retract your hips at #3, 5, or 9, when your opponent might attempt a kick, the danger to you increases. Avoid peril by staying as close to him as possible and taking full advantage of the forward push you use in this technique. This tactic will upset his stability and make kicking extremely difficult. As long as you move quickly enough to deprive him of the time to prepare for another attack, you have nothing to fear.



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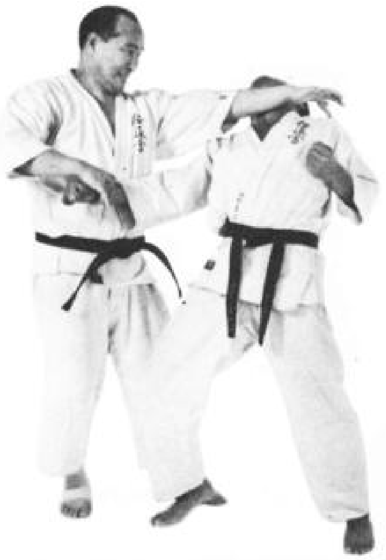

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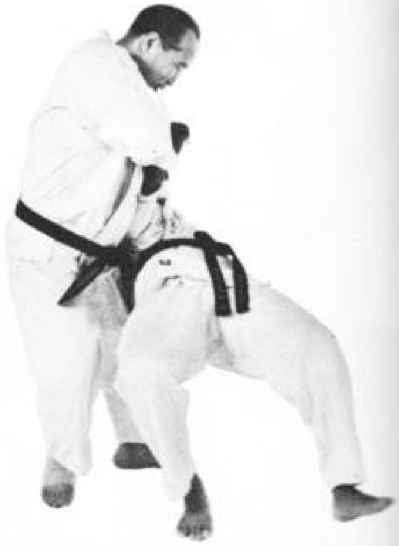

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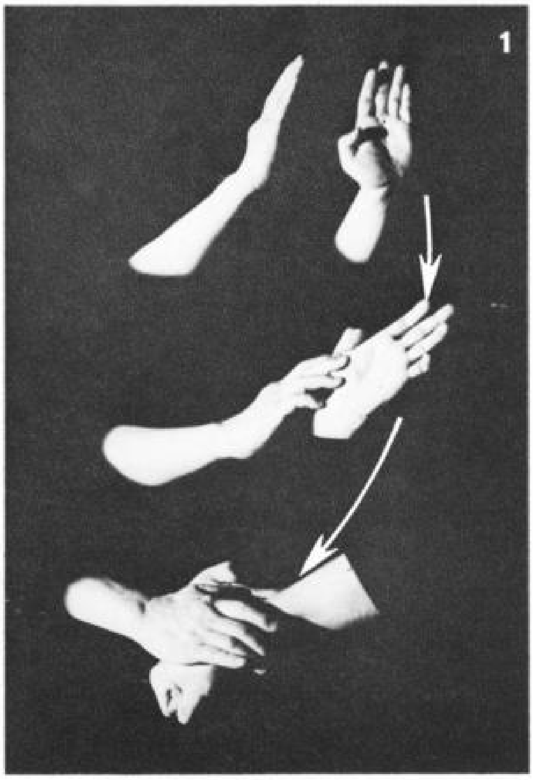

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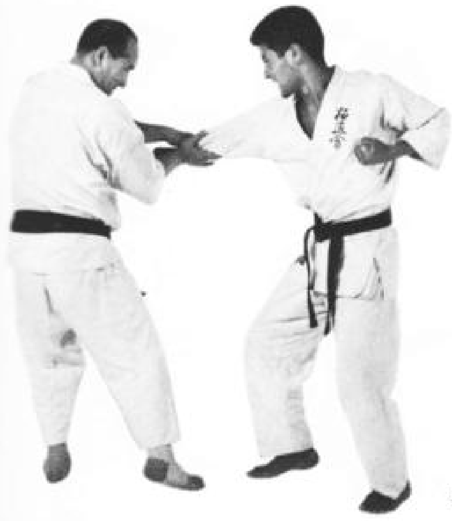
palm-heel pull (*shotei-hiki-kuzushi*)

Once again, clamping the opponent's attack arm or leg between your palm heels, pull him forward and off balance (#1).

Though in many respects similar to descending palm heels, this technique differs from it mainly in that in the former you tap the opponent's arm or leg at a point on a circle along which you travel and thereby divert his line of attack; whereas in the palm-heel pull you clamp him from the beginning between your palm heels.

For example, if he uses a middle thrust, applying the moves illustrated in #1, clamp his arm (#2); and simultaneously pull it sharply forward. After stepping to the outside of his arm, when he had tottered forward, pull his arm still farther, and passing your other arm in front of his throat (#3), twist him down to your side (#4).

If your timing is off or your strength insufficient or if the opponent does not completely lose balance (#5), seize his wrist in one hand; and as you pull, step toward him (#6), passing your other hand under his arm from the front deep enough to wrap your arm around his side (#7). Then force him of balance. From this point, move into a judo *seoinage* (#8–10).



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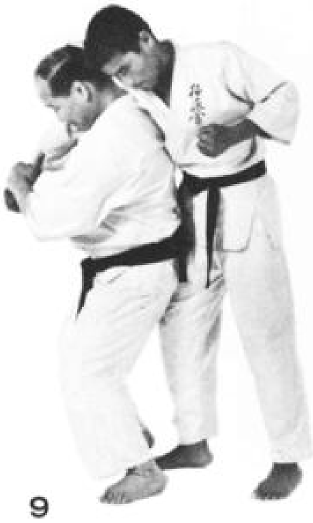

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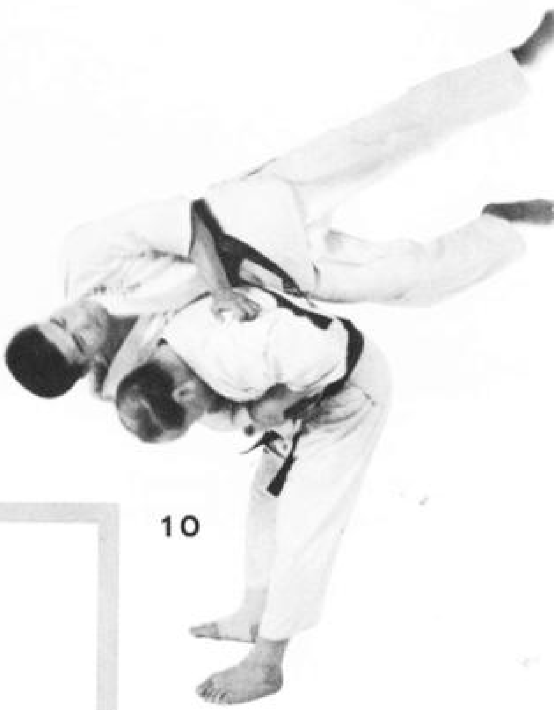

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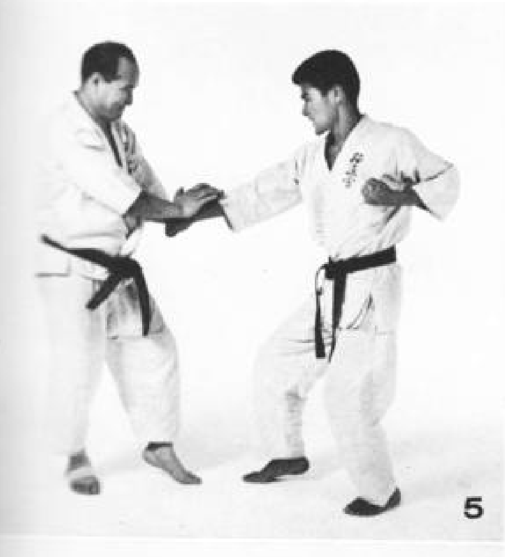

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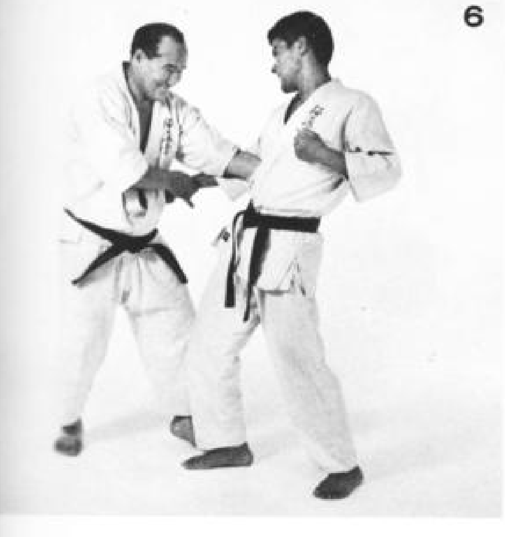

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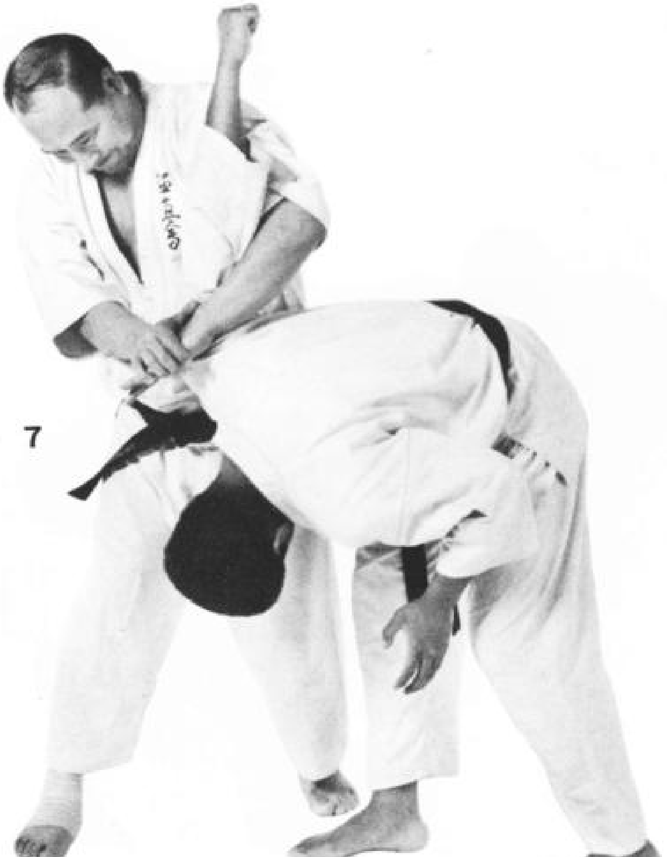

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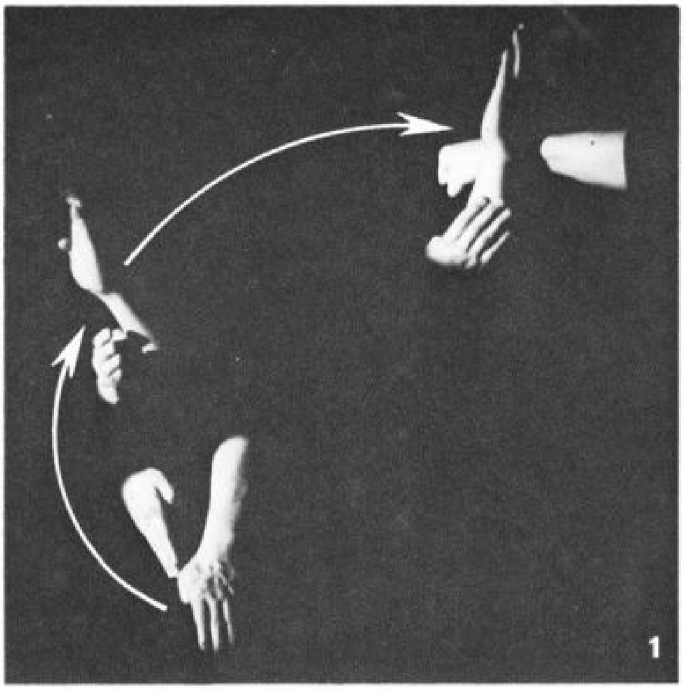

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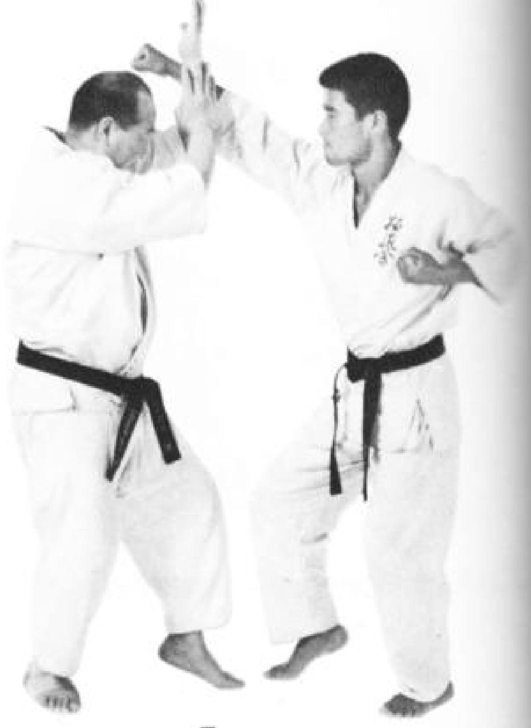

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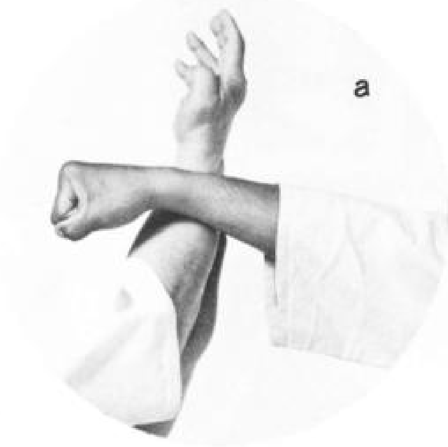

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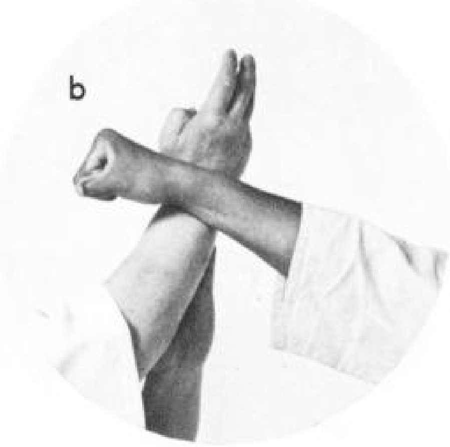

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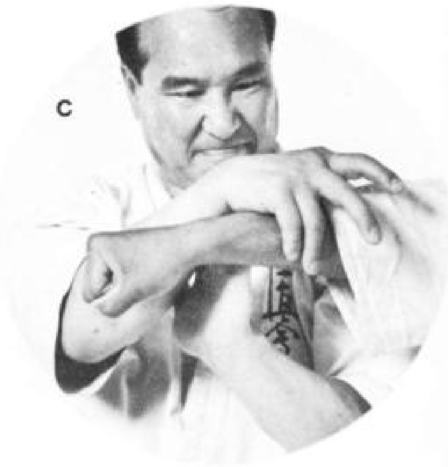

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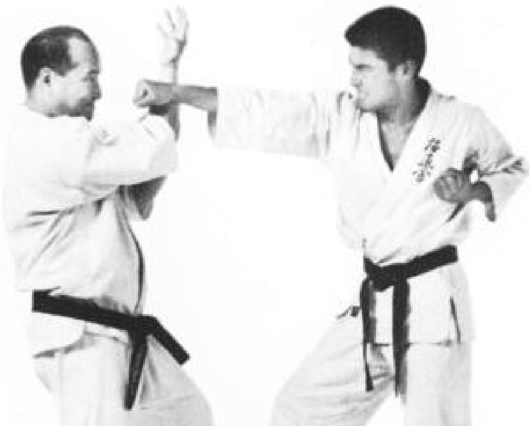

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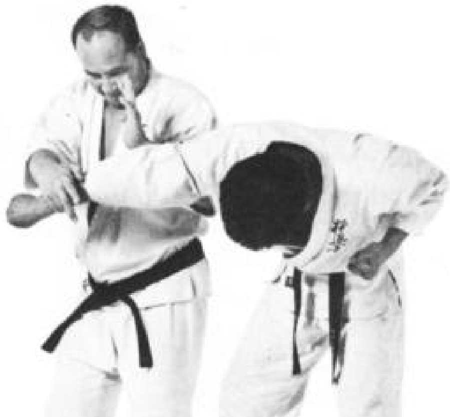

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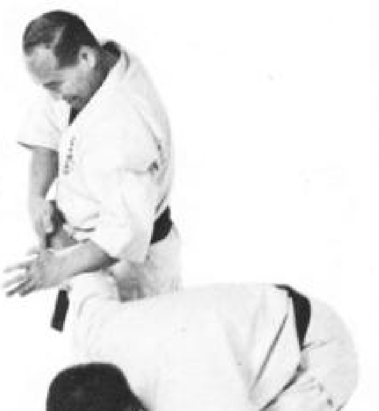


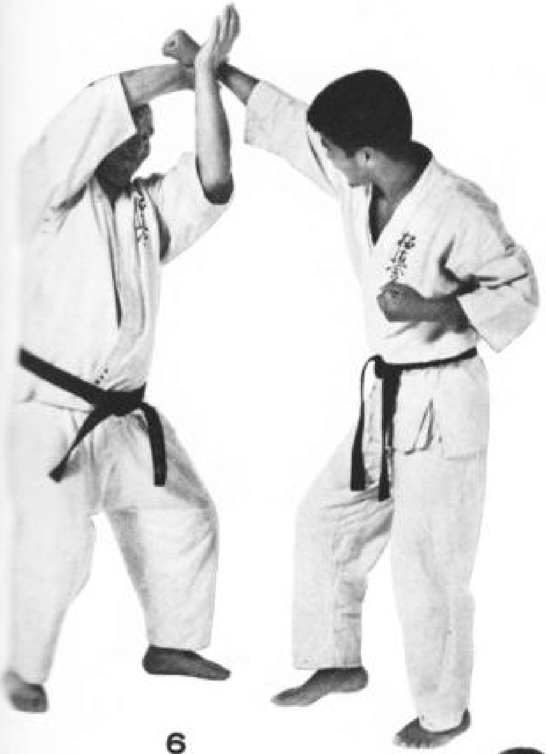
4

inner knife-hand hook (*haito-kake-kuzushi*)

Using this technique, after blocking from either inside or outside and diverting your opponent's thrusting arm, get a reverse hold on his elbow, force him off balance, and throw him (#1).

If he attacks with a right upper thrust, with the movement shown in #1, hook your right inner knife-hand on the outside of his thrusting arm, and divert his line of attack (#2). Simultaneously, turn your own body clockwise, and rotate your inner hand so that you can seize his wrist (see #a–c). At the same time, press downward from the outside on his elbow with your left inner knife-hand (#3). By pressing with your left and lifting with your right hands you can achieve an effective reverse hold on his elbow (#4).

When you hook your left inner knife hand on the inside of his arm (in a right upper thrust) (#5), grip his wrist in your right hand, and in a swinging move combined with the covering posture of your hand, lift his arm. Turning your own body clockwise, snap his hand down (#6), and finish with a hammer throw (#7–8).



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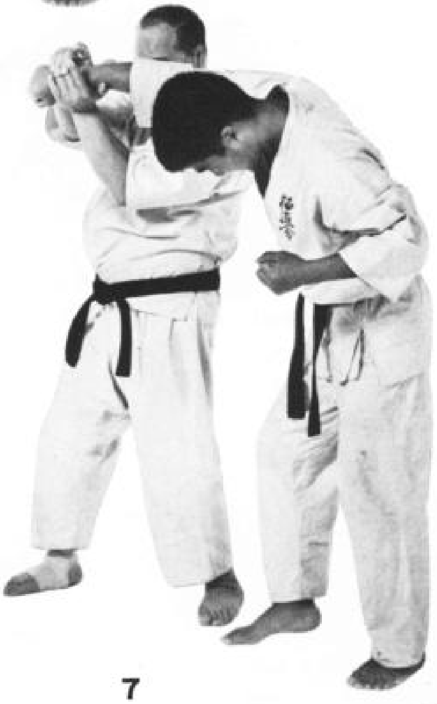

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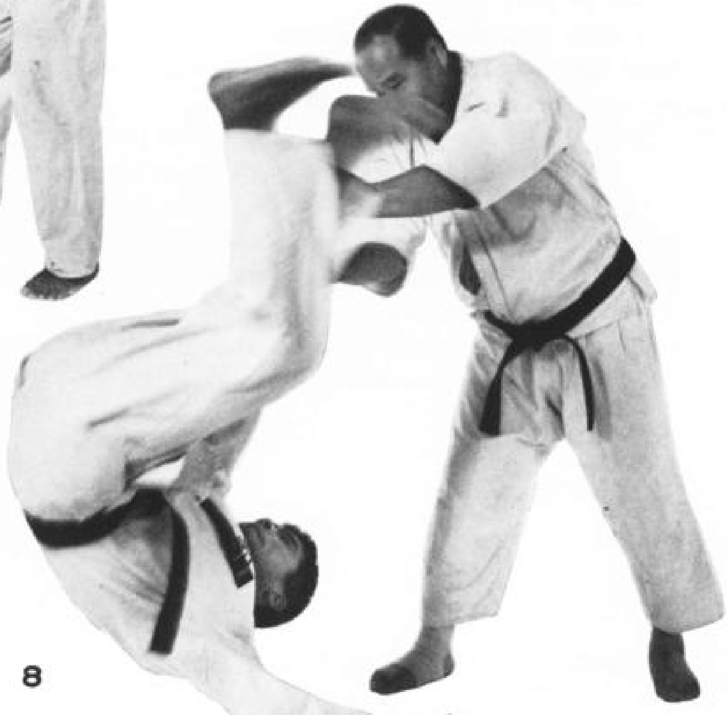

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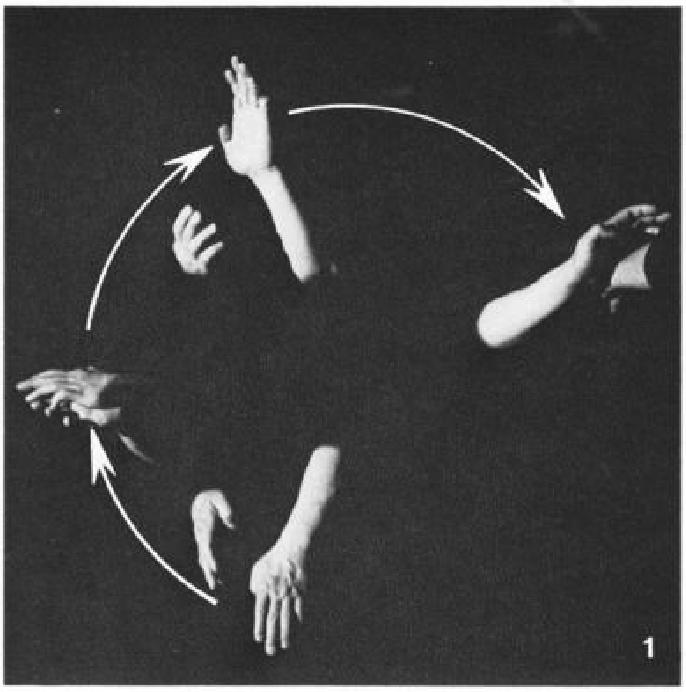
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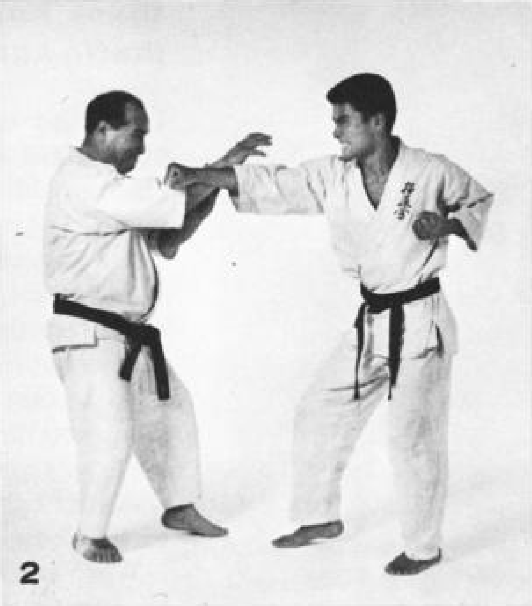
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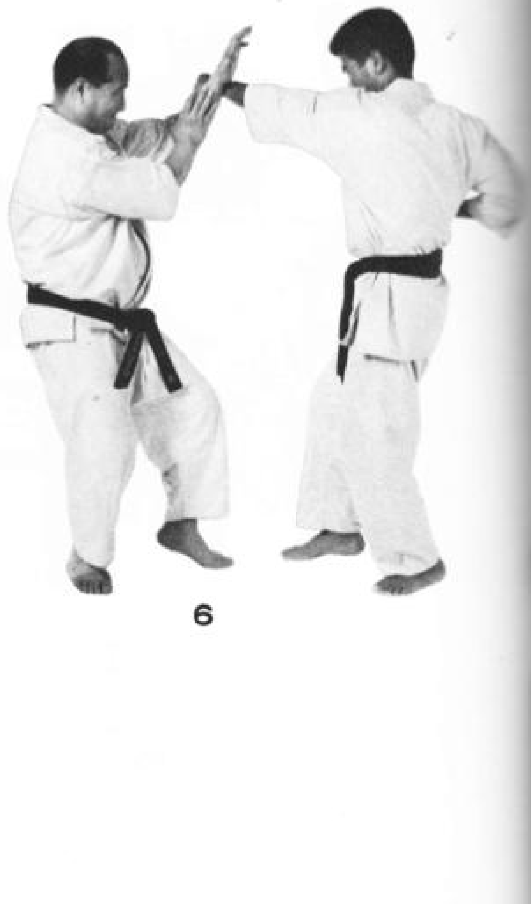
roundhouse block trap (*mawashi-uke-kuzushi*)

Using the basics of the roundhouse block (see *This Is Karate*), block and divert your opponent's attack; then unbalance him by involving his body in the round motions inherent in your roundhouse block (#1).

Against a middle thrust, employing the moves in #1, swing your inner knife hand in a circle, and hook it on the outside of his attacking arm (#2). At the same time, step outside of his line of thrust (#3), and forcing him of balance forward, instantaneously step behind him, crouch, and seizing his legs, lift and throw him forward (#4–5). Maintain a circular motion in the roundhouse block at # 2 & 3, and as you press the hook on his arm, force him to glide forward by means of the rounded action of your arm.

If after the hook you are unable to move your own body, force him off balance to the side (# 6–7), crouch at his feet, seize one leg, and throw him (# 8–9).

Since it is easy to involve your opponent in the circular motion you establish, it is also easy to divert his line of attack, to change the direction in which he faces, and to step to his side or rear. In close-quarters karate techniques, once you have allowed your opponent to get behind you, victory has flown out of the window; conversely, if you succeed in getting behind your opponent, your worries are over. Illustrations #10–12 are a good examples.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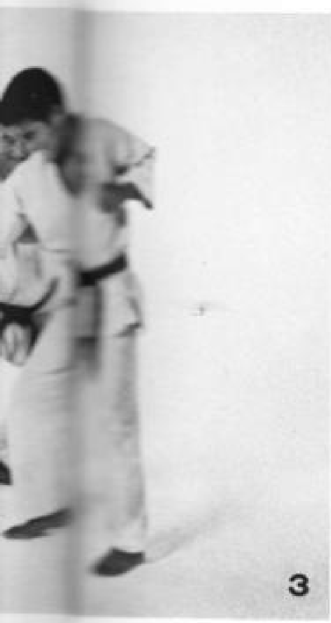
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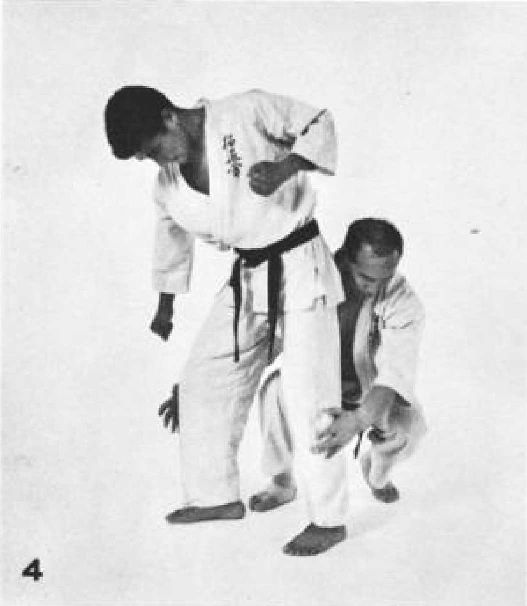
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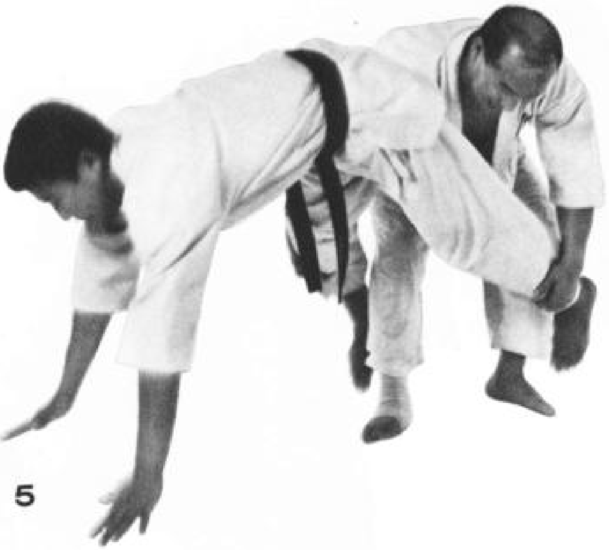
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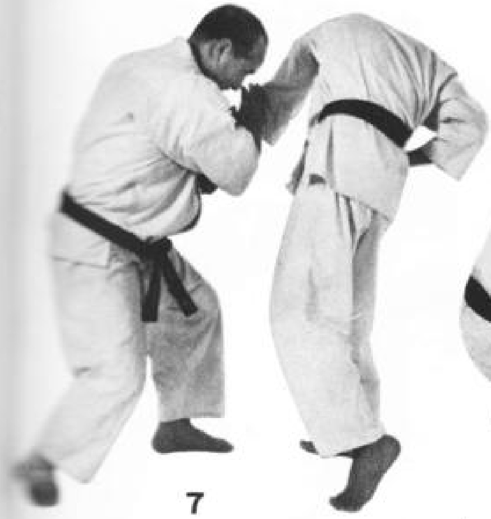
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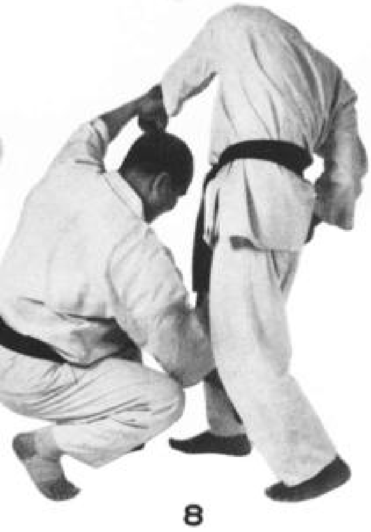
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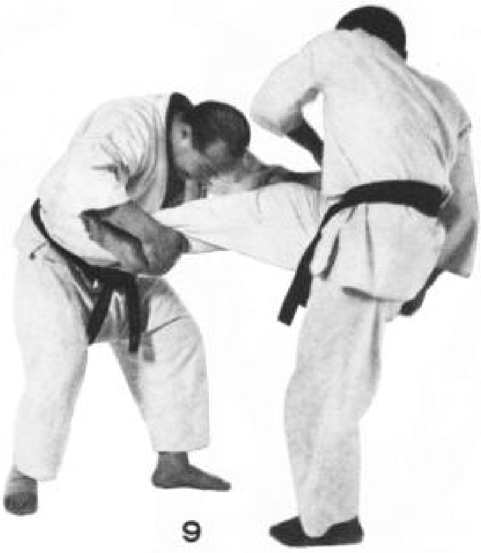
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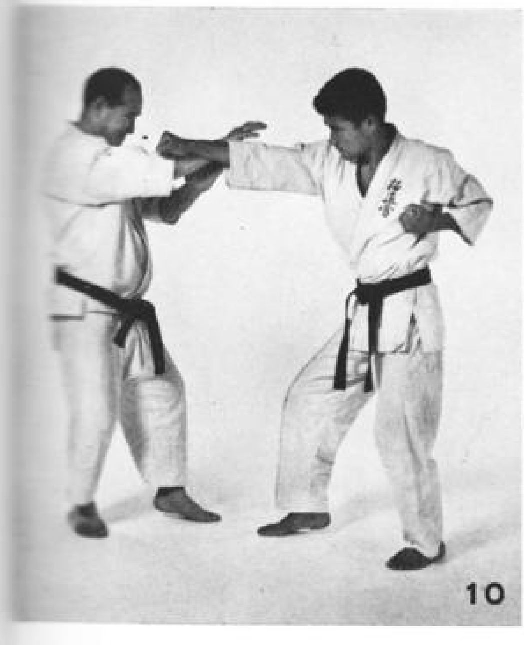
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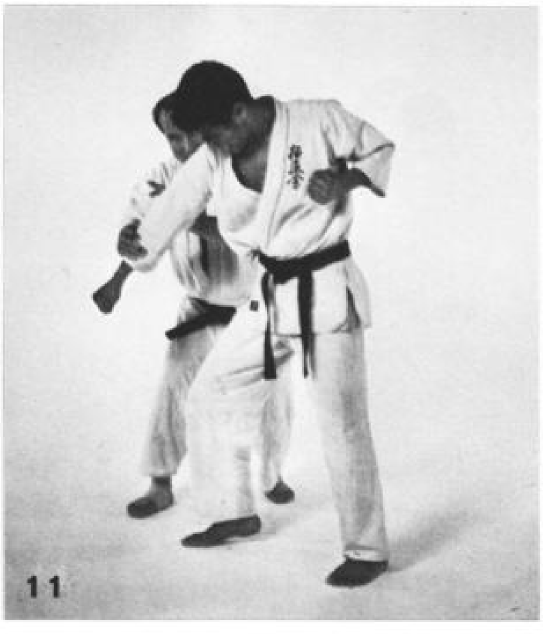
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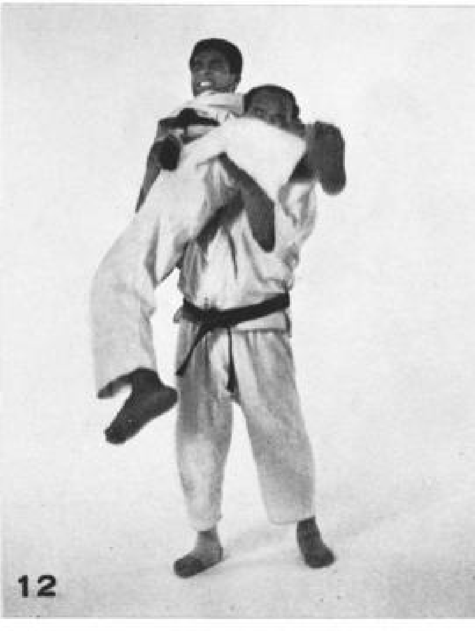
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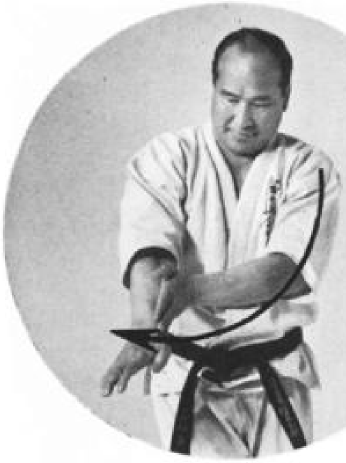

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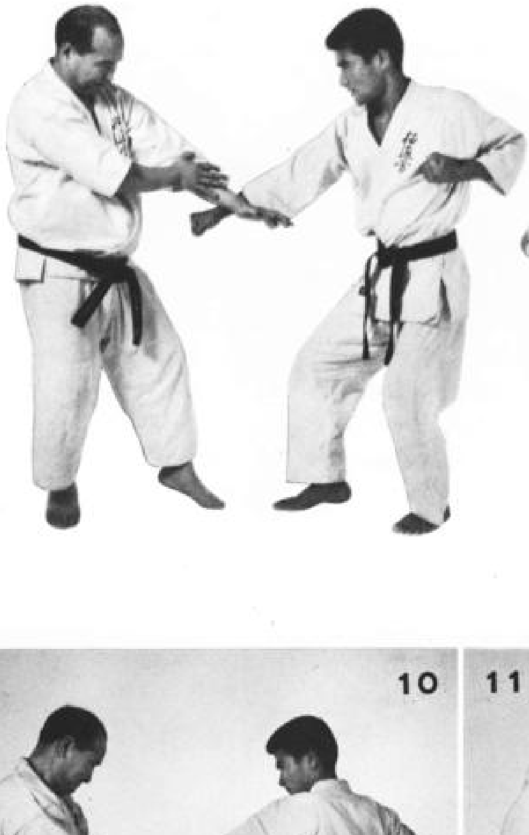

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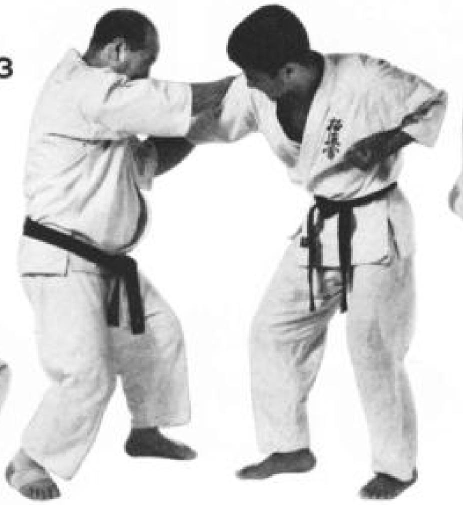

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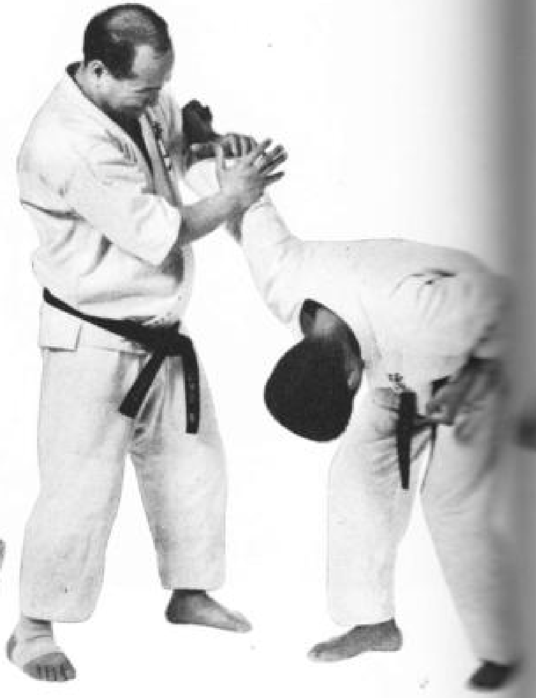

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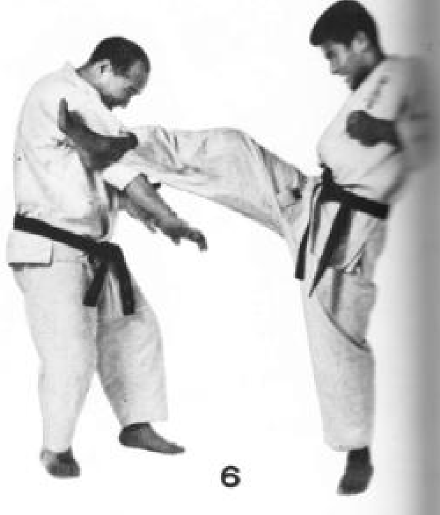

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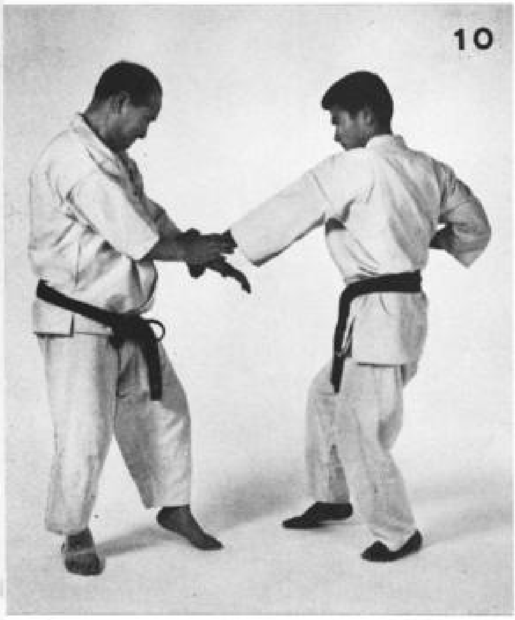

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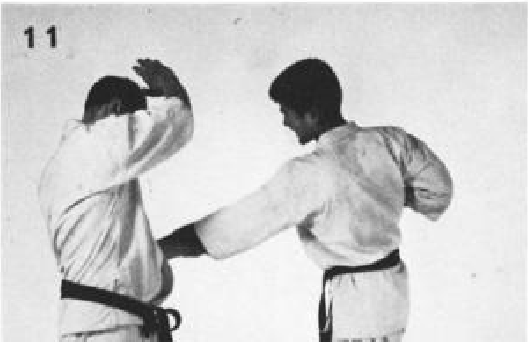

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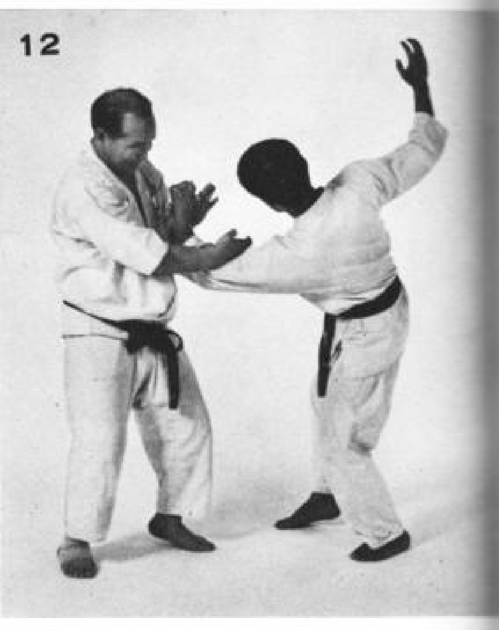

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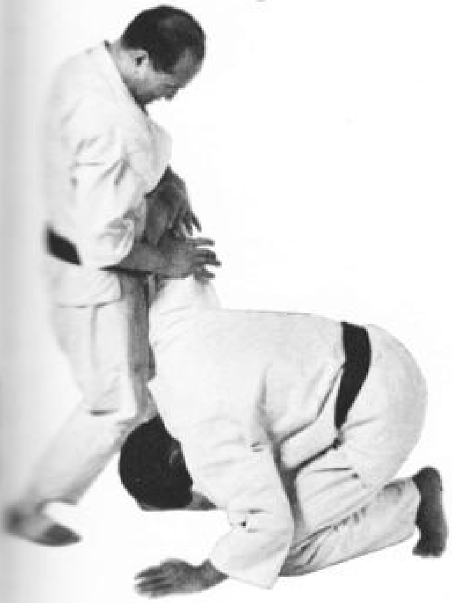

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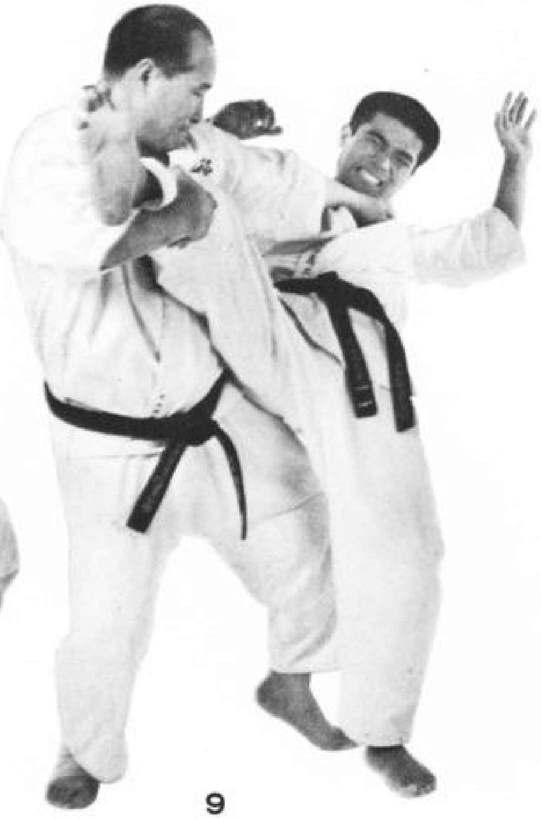

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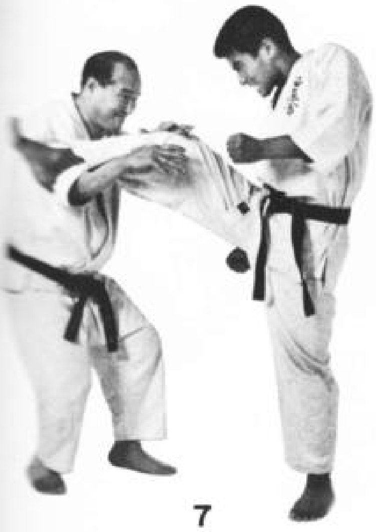

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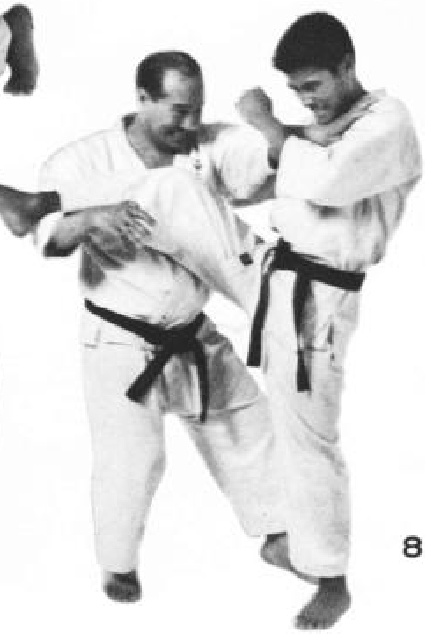

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descending knife hand

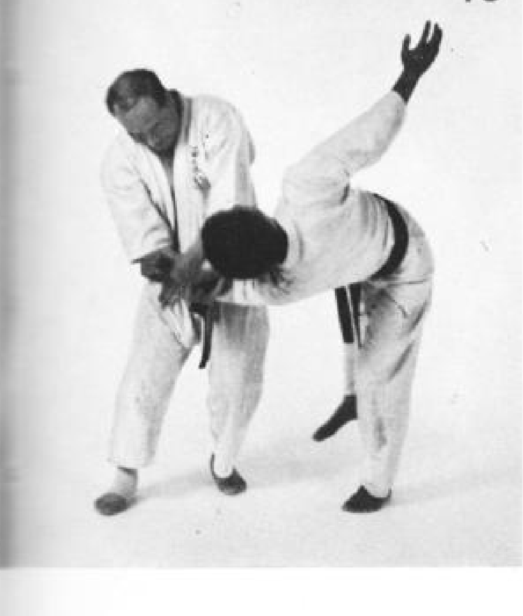
(*shuto-oroshi-kuzushi*)

This technique is used largely to divert lower thrusts or kicks and thus to force the opponent off balance. As I have already said many times, the movement of your knife hand as it descends must follow a curved line (#1).

When your opponent tries a lower right thrust, strike his arm outside your body with your knife hand; hook that hand on his wrist, and when his thrust has been diverted (#2), step toward him lightly. Slip your right arm over his arm (#3), and continuing to press his arm to the outside and upward, pull it toward your own chest (#4); and get a reverse hold on his elbow (#5).

In the case of a front kick, quickly move outside the line of attack and block with a knife hand (#6). Next, wrap the arm with which you blocked around his leg from the underside (#7). As you lift that leg, force him to fall backward by pressing on his chest (#8–9).

Similarly, hook your left knife hand on his arm when he tries a left lower thrust (#10), and divert his arm to the outside of your body. As you force him off balance, drive your right knife hand into the inside of his elbow to force him to lean forward (#11–12). Throw him to the side by bending his wrist with your left hand and his elbow with your right (#13).



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PART 3

FORMAL EXERCISES

6. formal exercises

CHAPTER

6 formal exercises

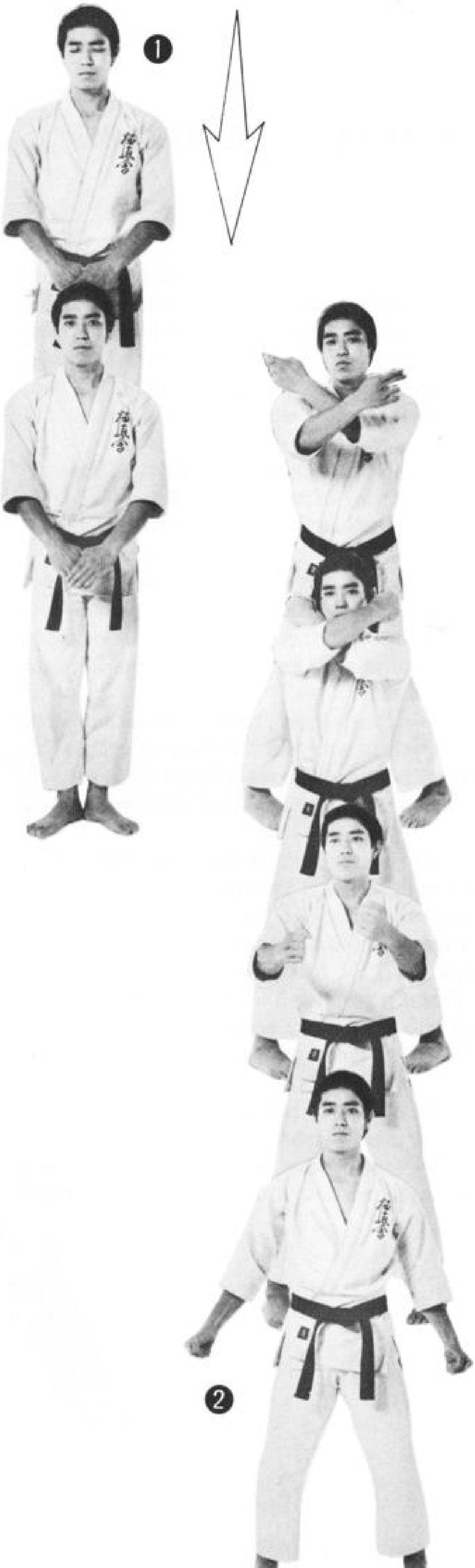
Combined with basic techniques and movements, formal exercises approximate actual combat. Their main gist consists in shifting the body weight, moving the feet and body, and attacking and blocking as you instantaneously tense or relax to generate speed and power. To the beginner, who may be ignorant of their true meaning, the forms resemble dancing; however, it is important to bear in mind the disparate aims of the two: dancing strives for beauty of movement only; karate forms pursue sharpness and combat utility.

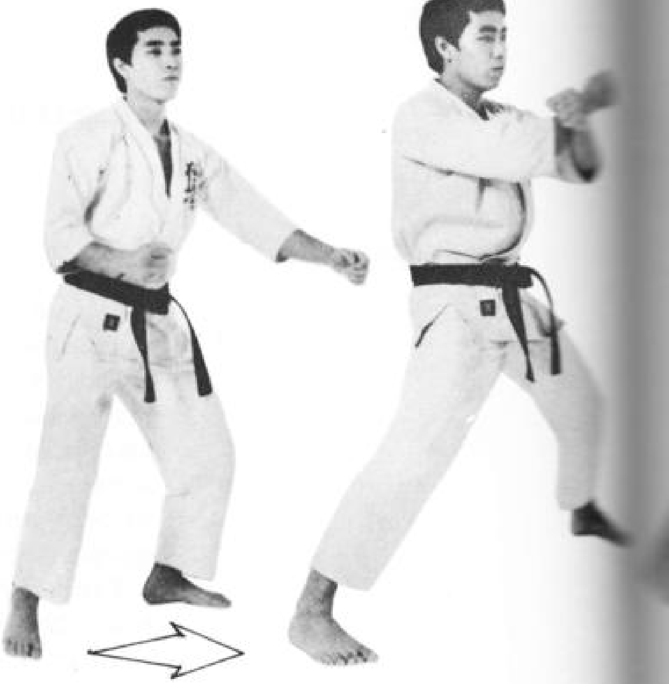
This is not to say, on the other hand, that dancing and the forms are totally disimiliar. Well executed, both are beautiful to watch, but the beauty of karate forms arises from their nature as an expression of the true martial spirit and in their unbroken line and complete economy of movement. Only when these elements are present are the forms beautiful, but even then they are not for display; they must always reveal combat effectiveness. Forms executed solely for the purpose of show are valueless as karate. Each movement in each form must be thoroughly applied in the search for more efficient, more useful karate.

Unfortunately, many experienced karate men, having learned numerous forms, think they have mastered them, when in fact their superficial virtuosity is no more meaningful than dancing. To make forms all they should be, you must completely understand the significance of each move of the hands and feet.

I have written explanations of many forms in the past, and other authors have done the same. Differences in school of thought and in point of emphasis result in widely varying interpretations, but unfortunately, all too often, explanations miss the true point and degenerate into show or calisthenics. Though, executed in this light, forms may look brave and masculine, they lack practical value. Frequently all of the movements in such forms are straight-line, when in fact, as I have aready explained, the only effective way to move is to follow the thory of the point and circle.

I have attempted to set forth the meanings of each move in the *Sushibo*, *Kanku*, *Seienchin*, and *Garyu* in detailed explanations that require more space than is usually allotted to them because I feel it will alleviate the difficulty of having to learn the many involved steps. You must pay close attention to each particular if you want to truly understand advanced forms.





seienchin

■ 1. To achieve a state of spiritual unity, begin in the open-toe stance with hands together in front of your abdomen and eyes closed. Your left hand must be on the outside.

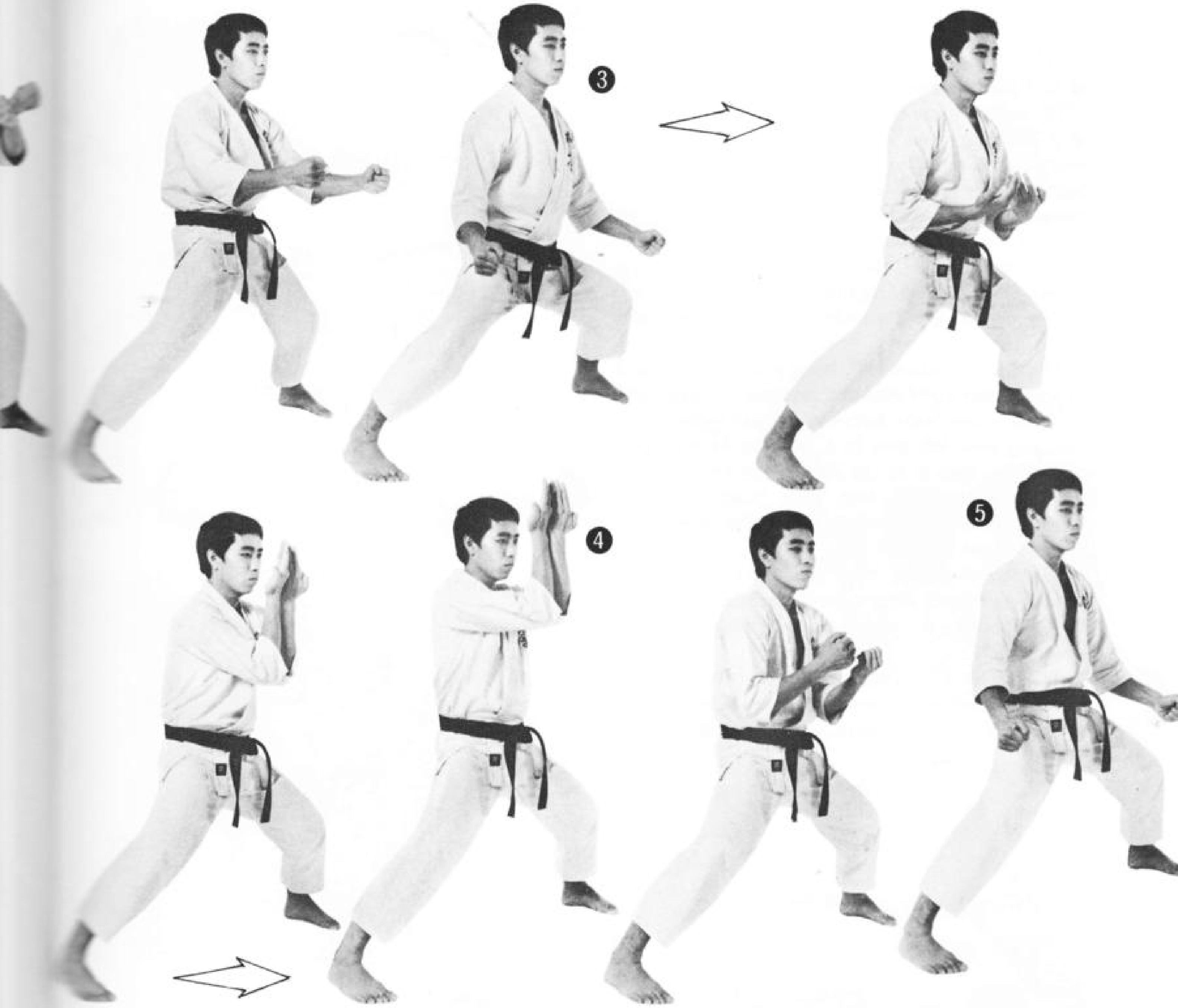
■ 2. Next, open your eyes, face forward, and execute an *ibuki* breathing exercise as you move into the pigeon-toe stance (see *What is Karate*?, p. 80). From this position, assume the parallel open-toe stance.

■ 3. From the position in 2, leaving your left foot as it is, and altering your body position forty-five degrees to the left, step forward on your right foot. As you cross your arms in front of your chest and lower them, move into the straddle stance. Do not lift the sole of your right foot off the floor when you move it forward; this means that your action must be slow and quiet.

■ 4. After you have assumed the stable straddle stance, raise your hands—fingers outstretched, little-finger sides together, and palms inward—to the level of your forehead.

■ 5. From this position, clench your fists, cross your arms in front of your chest, and lower them to your sides.

The movements in 4 and 5 permit you to parry and block from the inside when your opponent tries to seize you or to thrust both hands toward you (see A and B).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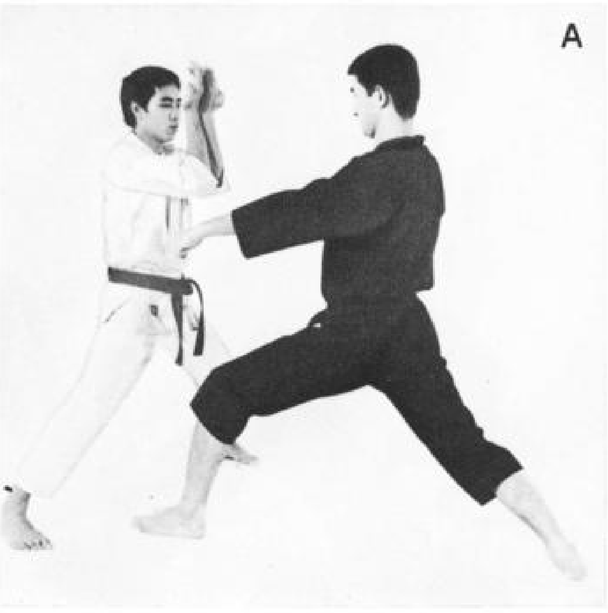
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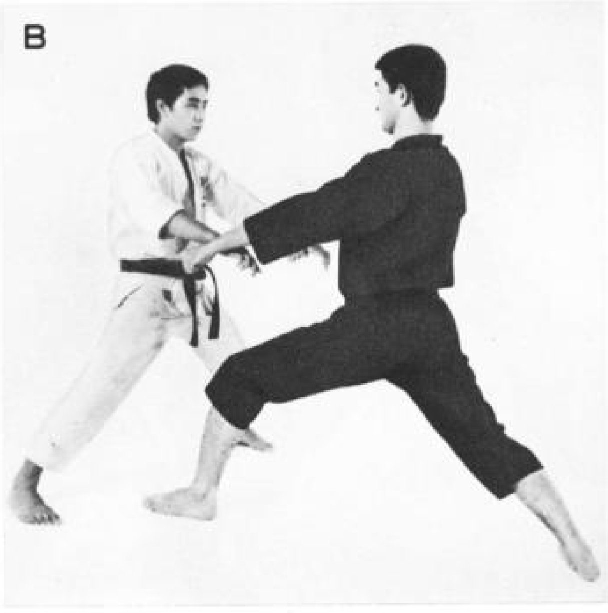

B

■ 6. From position 5, execute a right inner knife-hand middle inside block (see A).

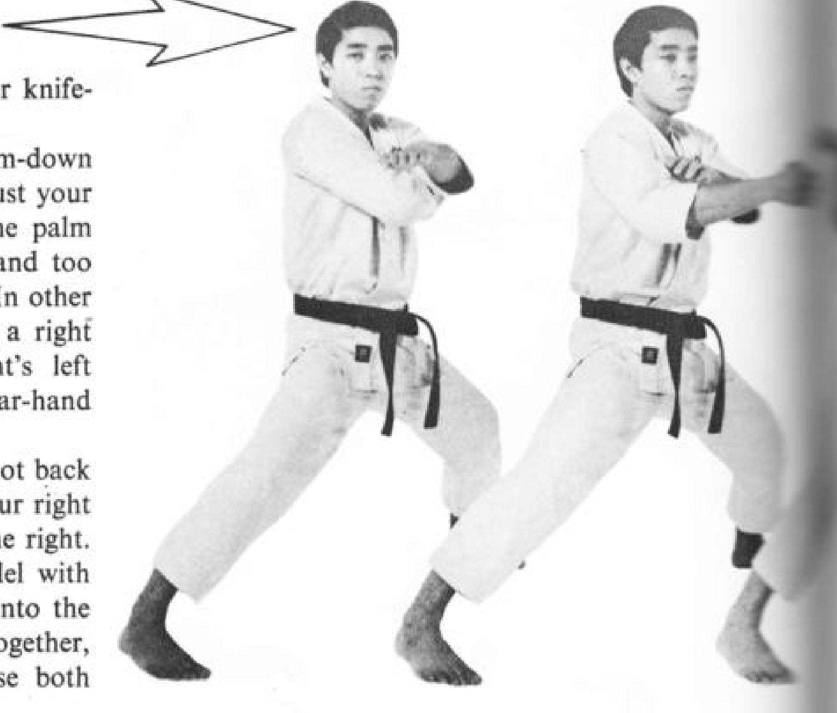
■ 7. Holding your right hand in a palm-down position and retracting it to your chest, thrust your left hand forward in a spear hand with the palm turned upward. At this time, your right hand too must block your opponent's attack (see B). In other words, from 6 to 7, the actions consist of a right middle inside block against the opponent's left middle thrust and a simultaneous left spear-hand thrust.

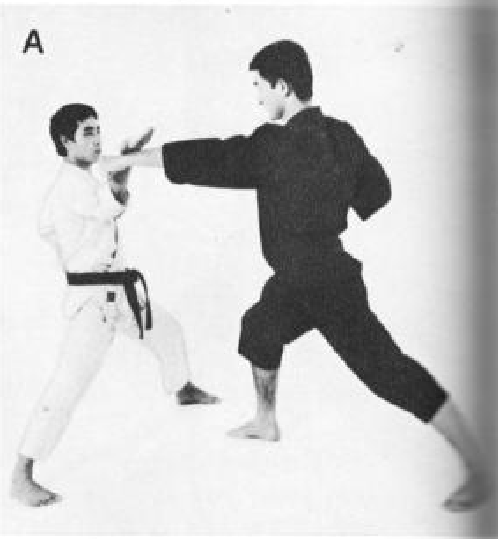
■ 8. After the action in 7, bring your left foot back to touch your right one, and pivoting on your right foot, turn your body forty-five degrees to the right. Bringing your left foot to a position parallel with your right, slide it to the side to put you into the straddle stance; and with little fingers together, fingers outstretched, and palms inward, raise both hands to your forehead.

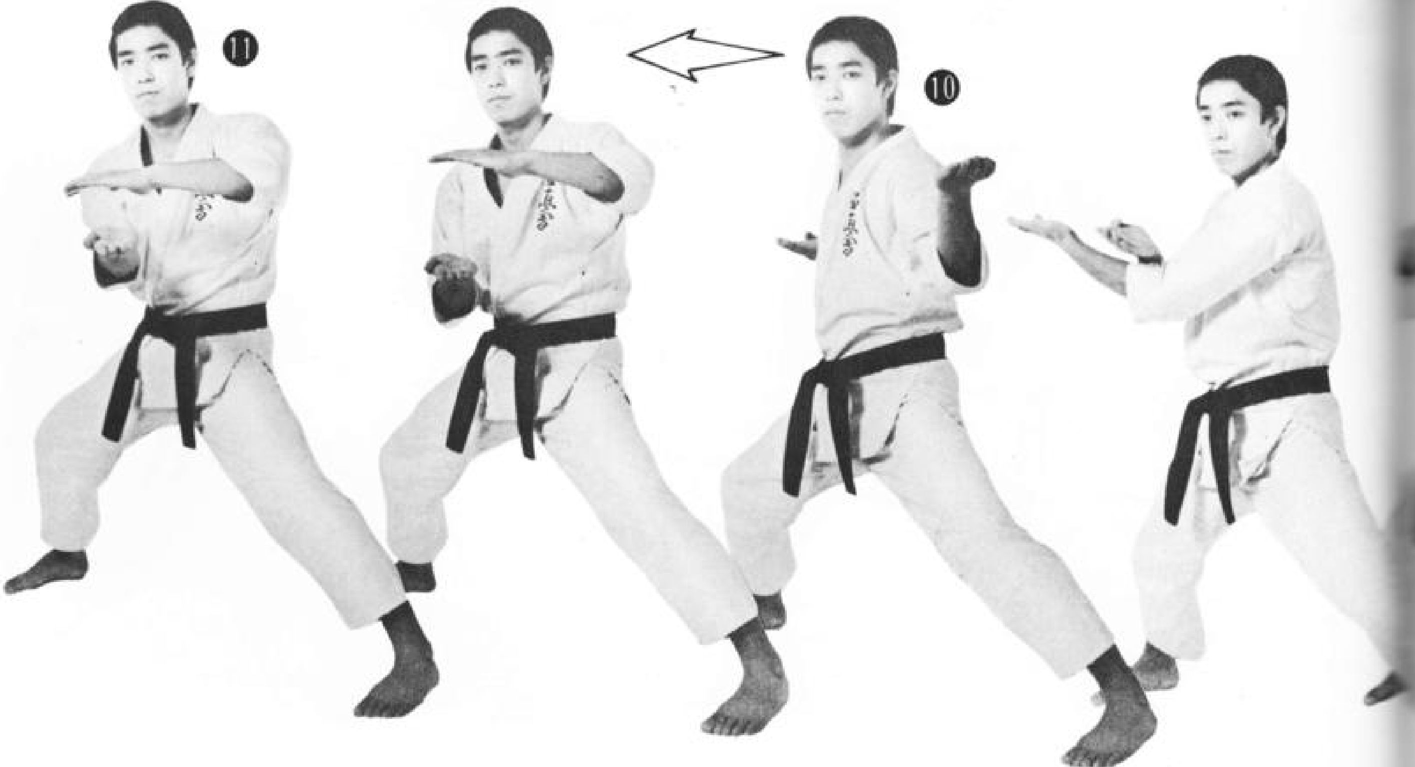
■ 9. After clenching both fists, lower your arms to your sides, and assume the stable straddle stance.

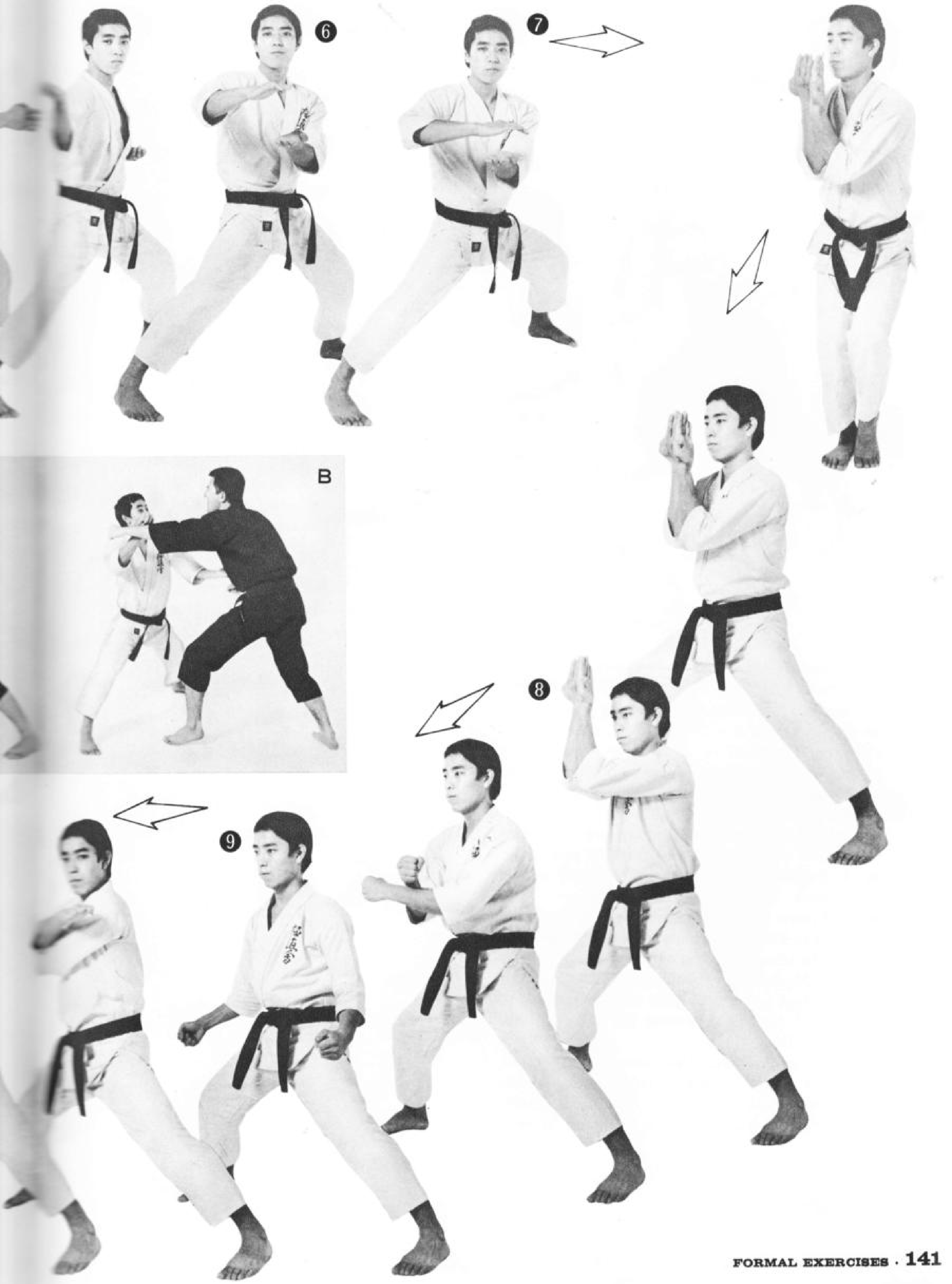
■ 10. Execute a left inner knife-hand middle inside block.

■ 11. Follow this with a right spear-hand thrust. In short, movements 8 through 11 are identical with actions 4 through 7, except that your body faces a different direction.





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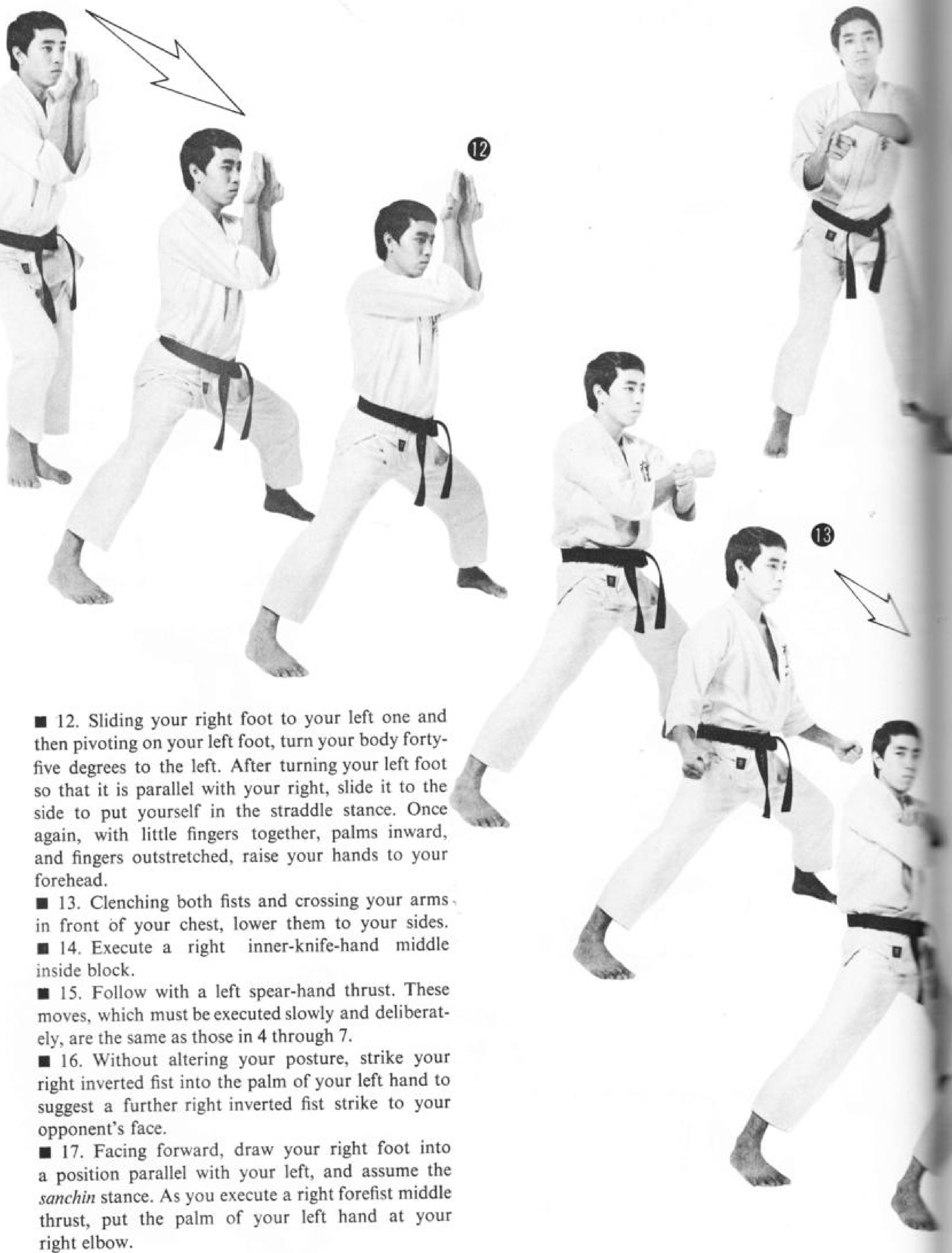

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■ 12. Sliding your right foot to your left one and then pivoting on your left foot, turn your body forty-five degrees to the left. After turning your left foot so that it is parallel with your right, slide it to the side to put yourself in the straddle stance. Once again, with little fingers together, palms inward, and fingers outstretched, raise your hands to your forehead.

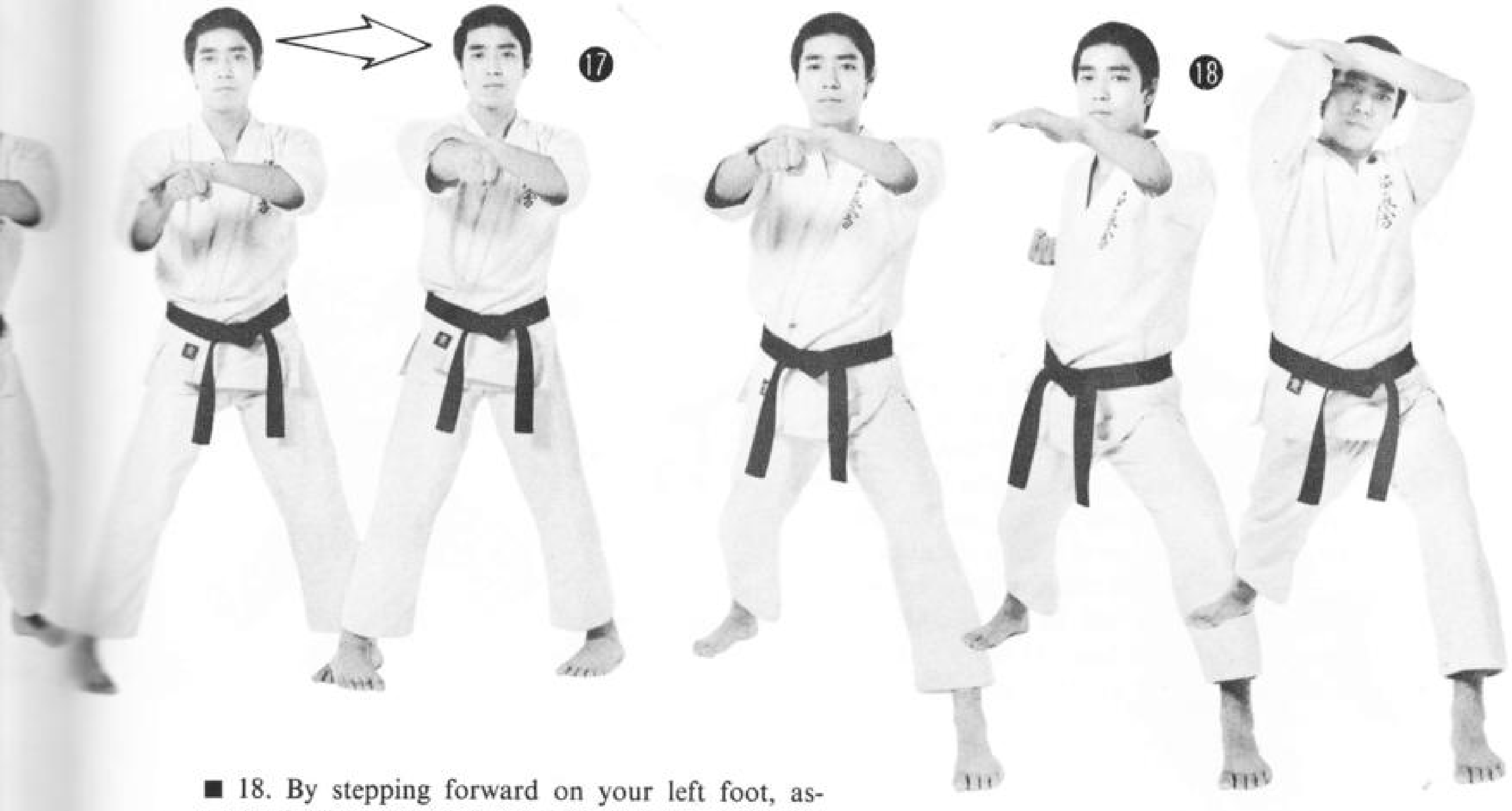
■ 13. Clenching both fists and crossing your arms in front of your chest, lower them to your sides.

■ 14. Execute a right inner-knife-hand middle inside block.

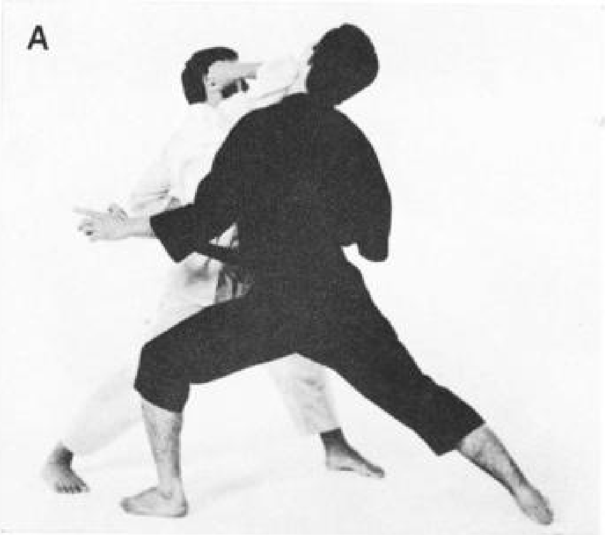
■ 15. Follow with a left spear-hand thrust. These moves, which must be executed slowly and deliberately, are the same as those in 4 through 7.

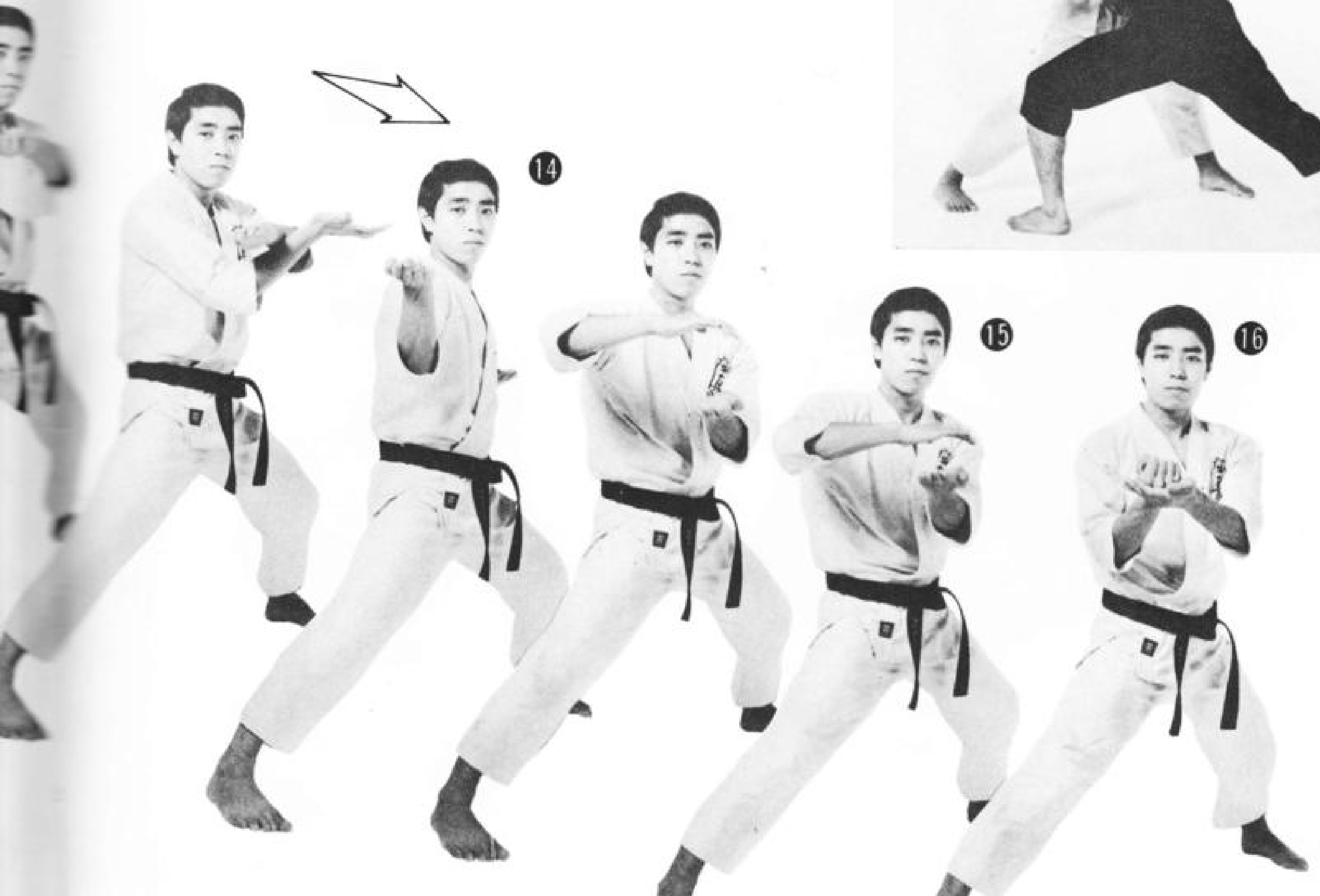
■ 16. Without altering your posture, strike your right inverted fist into the palm of your left hand to suggest a further right inverted fist strike to your opponent's face.

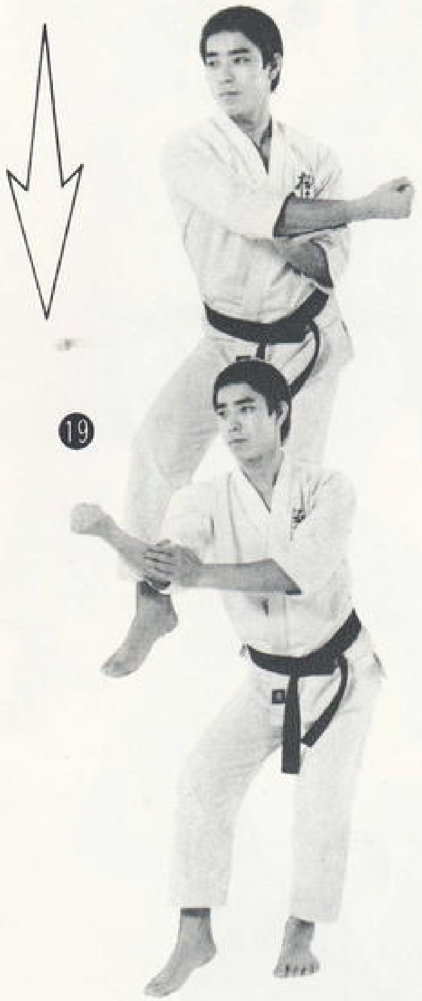
■ 17. Facing forward, draw your right foot into a position parallel with your left, and assume the *sanchin* stance. As you execute a right forefist middle thrust, put the palm of your left hand at your right elbow.



■ 18. By stepping forward on your left foot, assume the forward leaning stance. Leaving your left hand where it is, invert your right fist, and retract it to your armpit. Direct a rising elbow strike to the palm of your left hand (see A). This step suggests the proper way to counter an opponent who attempts a middle thrust during an action like that in step 17.







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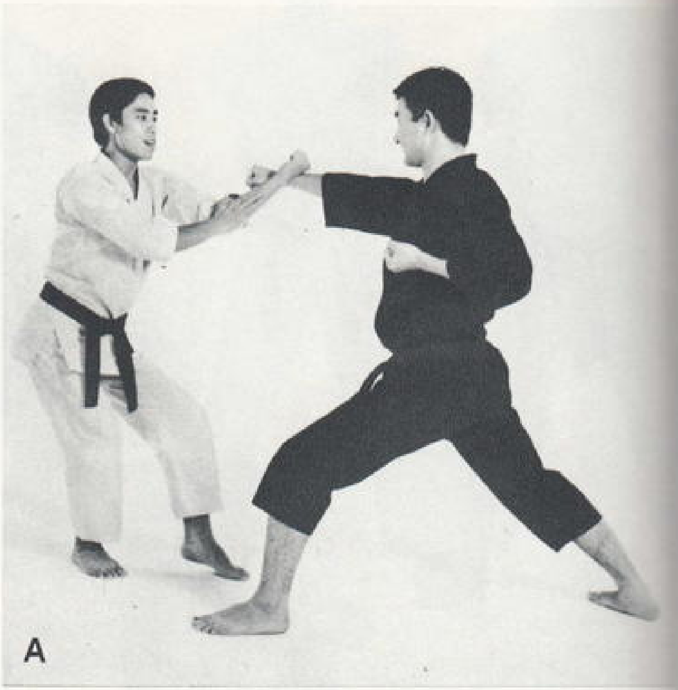
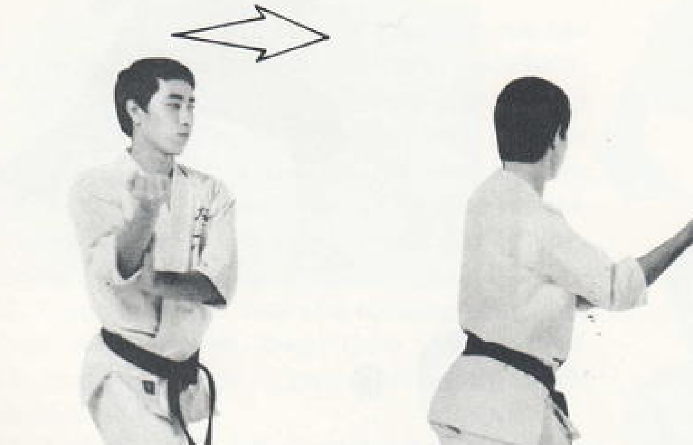
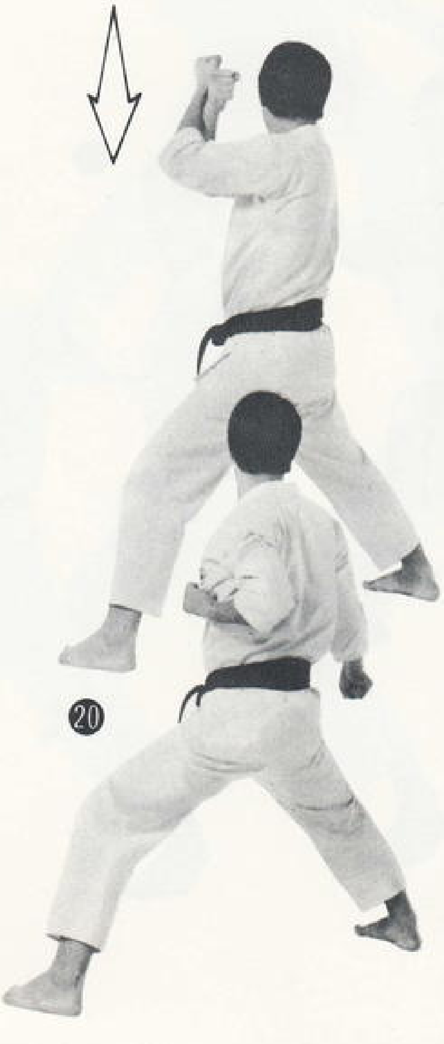


■ 19. After first drawing your right foot to your left, step forward one-half step on your right to put you in the cat stance. After swinging your right fist to the left so that your left hand strikes the inside of your right elbow, execute a right middle inside block (see A). At this point your body must face forty-five degrees to the right.





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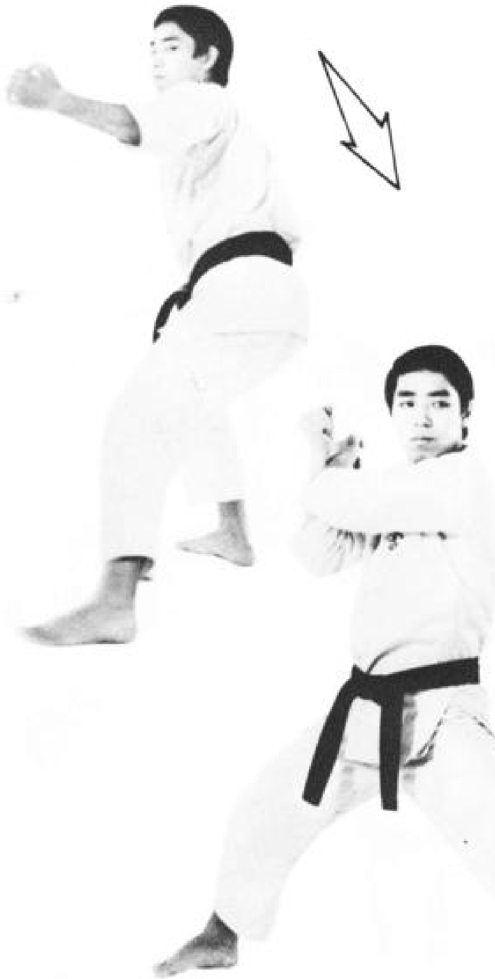
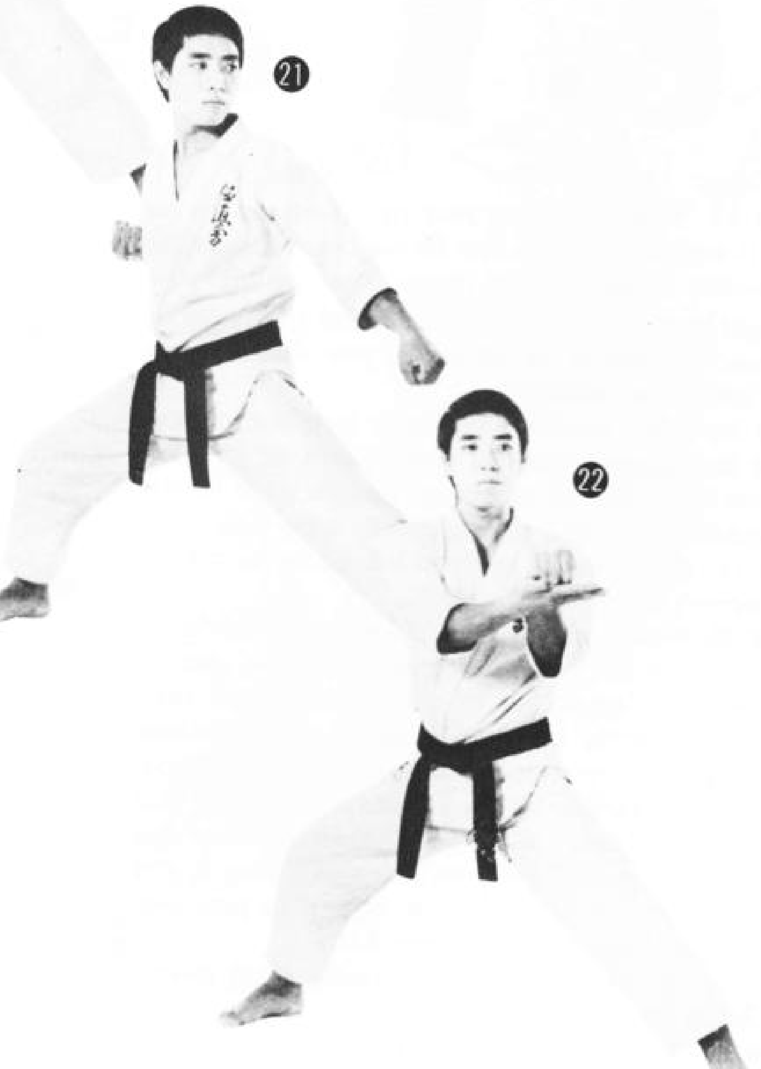
■ 20. Without changing its position, pivot on your left foot, swing your right foot 180 degrees counterclockwise to assume the straddle stance. Then, with left fist on the outside and right fist on the inside, bring both to your left ear. Follow this with a right lower block. This tactic enables you to use the lower block on an opponent kicking from behind (see B).

■ 21. Leaving your right foot in the same position, but without lifting it from the floor, rotate your left foot 270 degrees counterclockwise, and assume the straddle stance. Bring both fists—right on the outside, left on the inside—to your right ear; then execute a left lower parry. This technique serves the same purpose as that in 20.

■ 22. Remaining in the same stance, turn your right hand palm up, and bring it to a position in front of your chest. Strike it with your left inverted fist.





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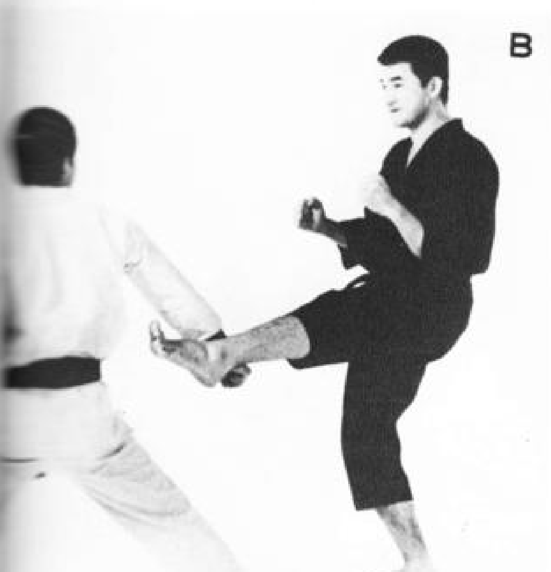

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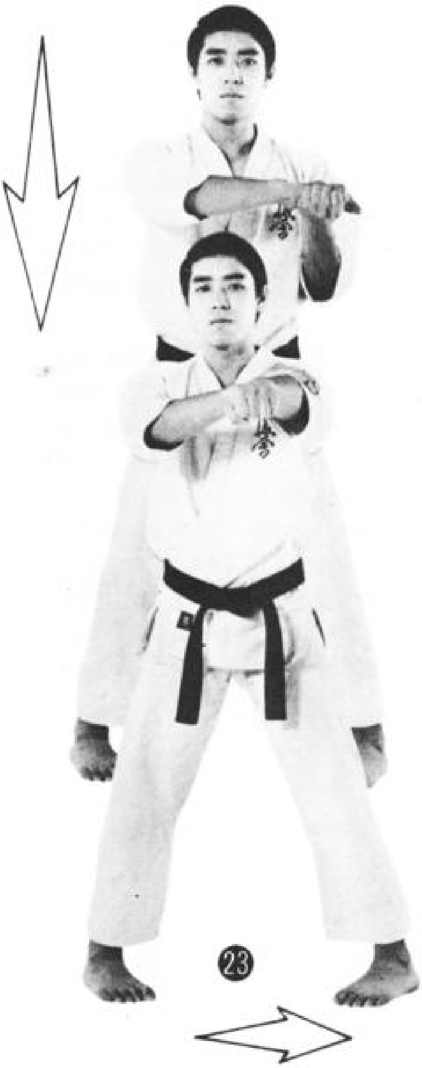

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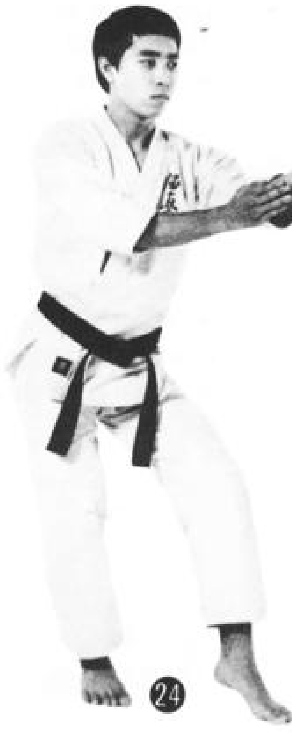

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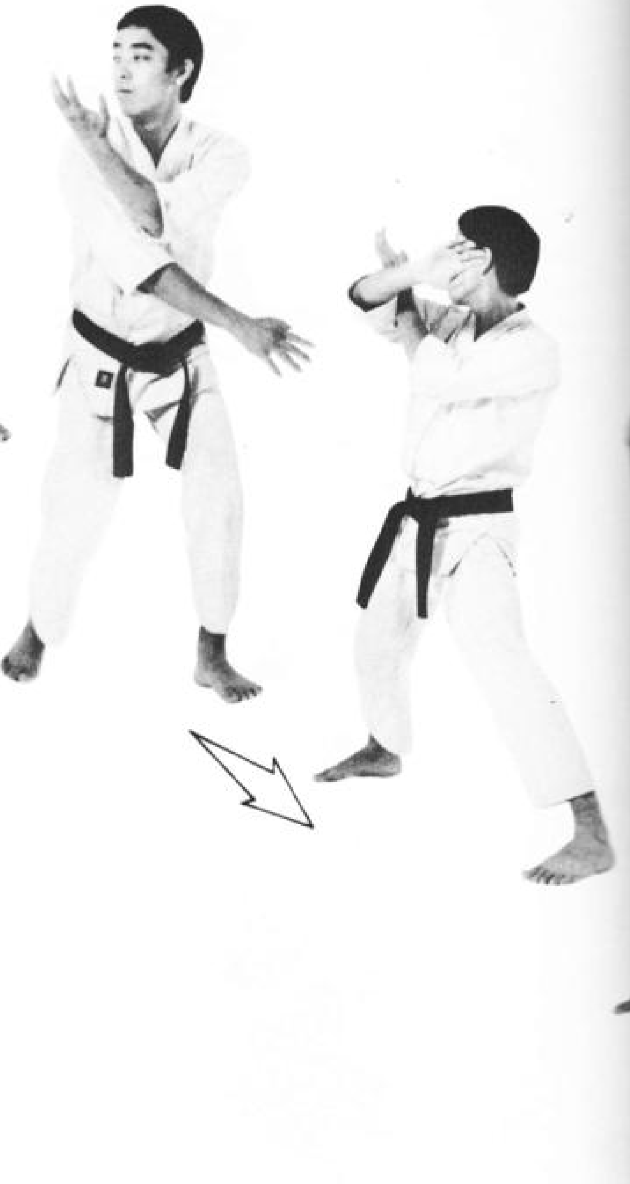


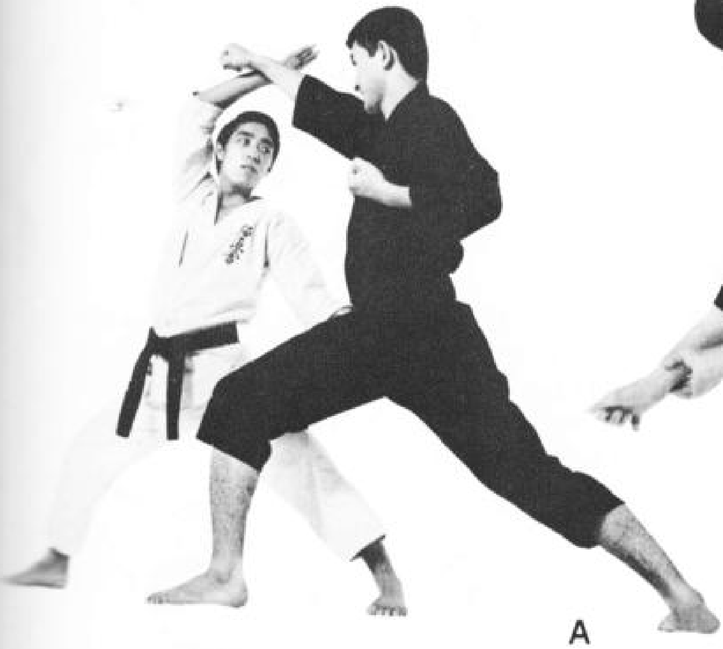
■ 23. Without moving your right foot, bring your left one parallel to it, face forward, and assume the *sanchin* stance. At the same time, putting your right hand on top of your left fist, and after bringing your left hand to the left side of your chest, execute a left forefist middle thrust.

■ 24. After turning your body forty-five degrees to the left, take one-half step forward on your left foot to assume the cat stance. Execute a left forefist middle block, and simultaneously bring your right hand to the inside of your left elbow to further improve the effect of the block.

■ 25. Next, covering your face with your left hand, turn your body ninety degrees clockwise; that is, forty-five degrees out of a straight forward position. Assuming the straddle stance and describing a large circle on your left with your right knife hand, execute a right knife-hand roundhouse block. This action would successfully deal with an opponent who tried an upper thrust from your side. Using it, you could seize his thrusting arm, raise it to your own shoulder, and throw him (see A–B).

■ 26. In the same position, execute a left forefist middle thrust.

■ 27. Follow this with a right forefist middle thrust.



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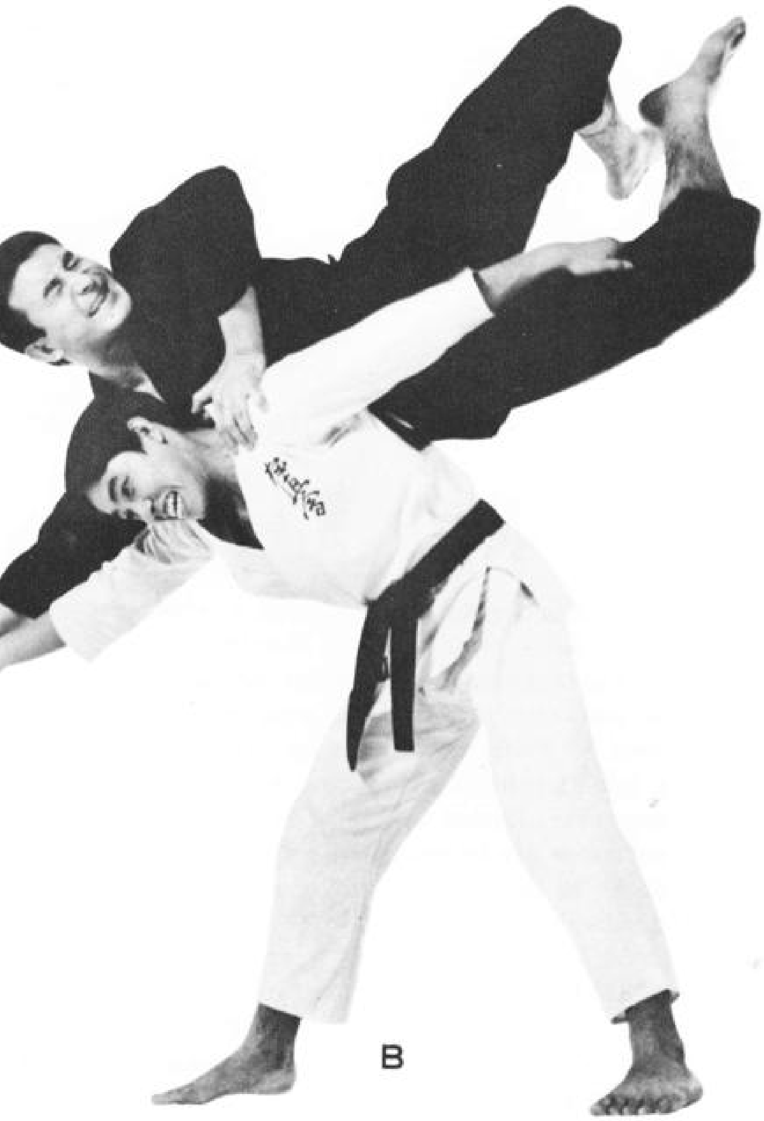

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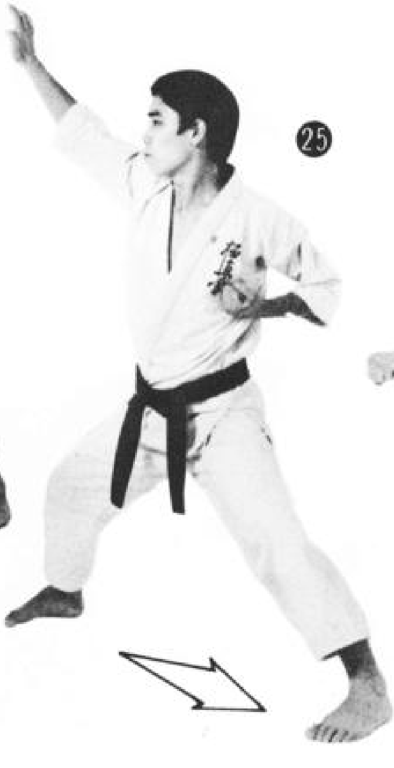

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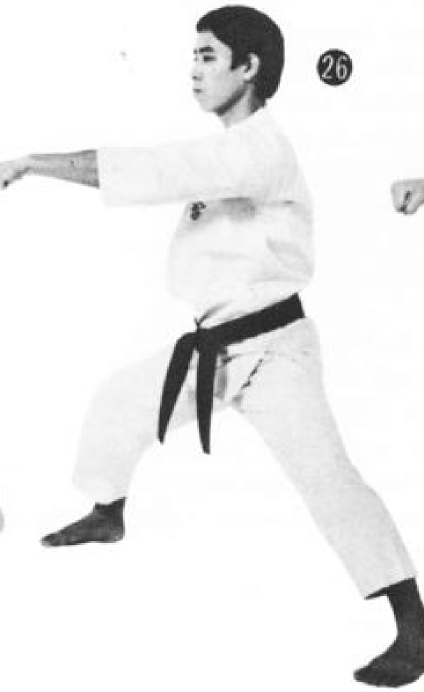

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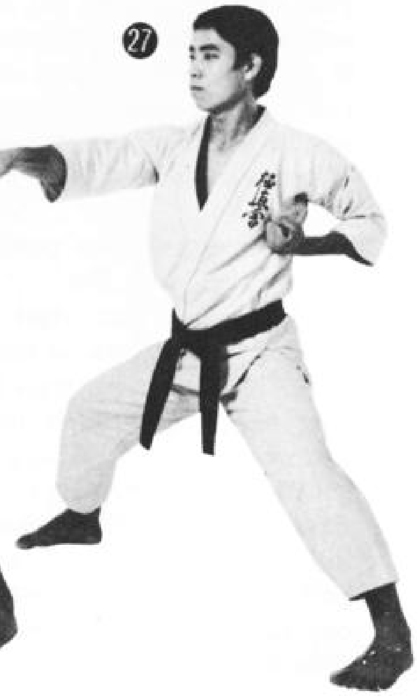

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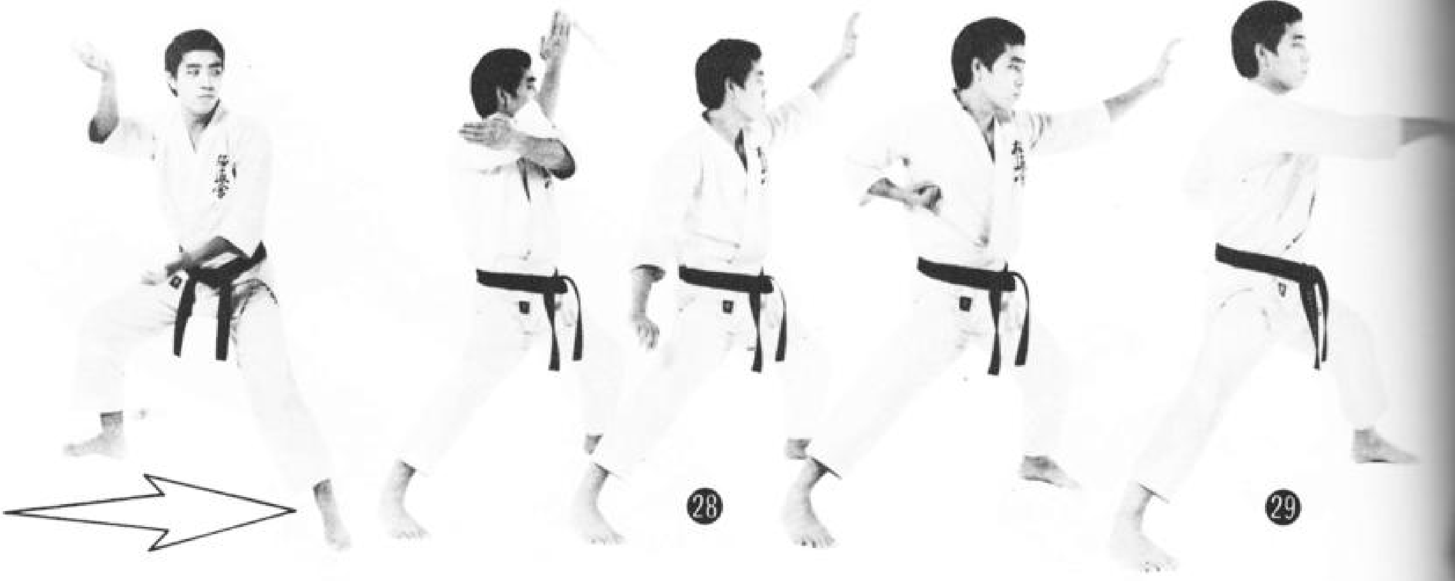


■ 28. Leaving your right foot as it is and pivoting on it, swing your left foot counterclockwise, and thus put yourself in position for the straddle stance. As you cover your face with your right hand, swing your left knife hand to the right side; then execute a left knife-hand roundhouse block. These movements are identical with those in step 27, except that the hands are reversed.

■ 29. In the same position, execute a right forefist middle thrust.

■ 30. Follow with a left forefist middle thrust.

■ 31. Leaving your retracted right hand as it is and sliding your right foot to the left, face forward, and take one-half step forward on your right foot to assume the cat stance; execute a right rising elbow strike.

This strike serves both as a blow to an opponent's face or body and as a block against his upper thrust (see A).

■ 32. From the same position, execute a right inverted-fist strike to the face.

In other words, block his thrust upward with your right elbow (step 31), and follow immediately with a strike to the face (see B).

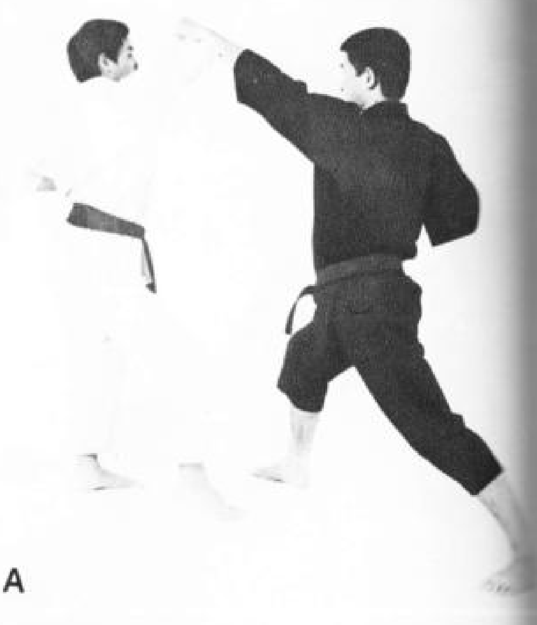
■ 33. Slide your left foot one-half step in front of your right to assume the cat stance. At the same time, execute a rising left elbow strike. These actions are the same as those in step 31 except that left and right are reversed.

■ 34. From the same position, execute a left inverted strike to the face.

■ 35. Bringing your right foot one-half step in front of your left, assume the cat stance. Cover your body by crossing your arms in front of your chest—your hands must be in the knife-hand position. Follow this move by joining the little-finger sides of your hands, and holding them palms inward, raise them in front of your forehead.

Turning both arms outward, retract and lower both hands. This movement is useful in pulling your opponent's hands forward when he attempts to seize or thrust (see C).

■ 36. Slide your right foot to your left, and assume the open-toe stance. Turning the backs of your hands forward, raise them together to the level of your forehead; then quietly lower them to a position in front of your abdomen.



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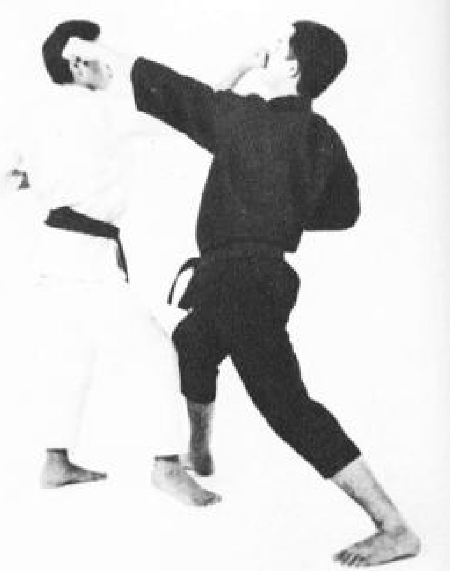

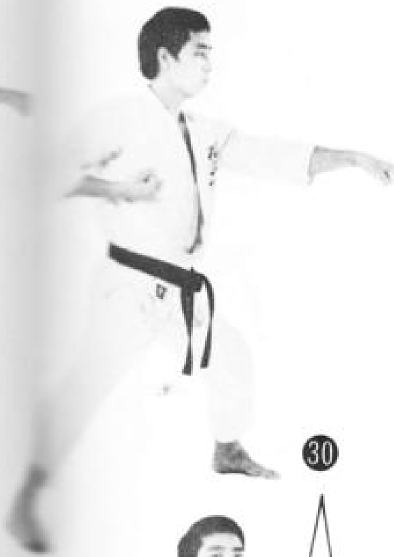

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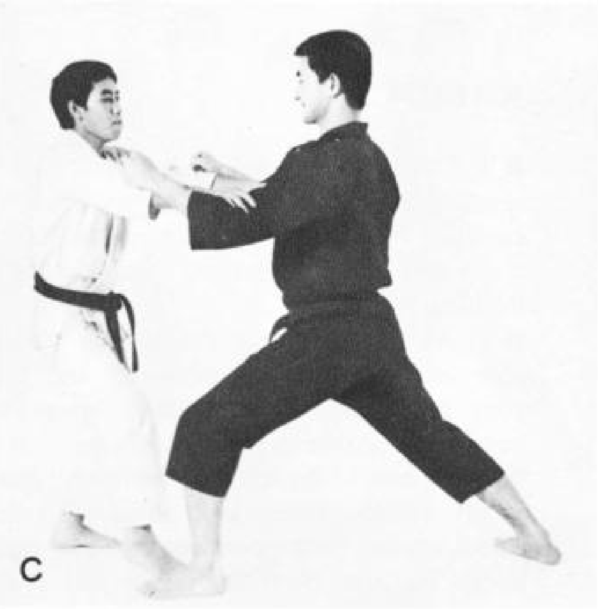

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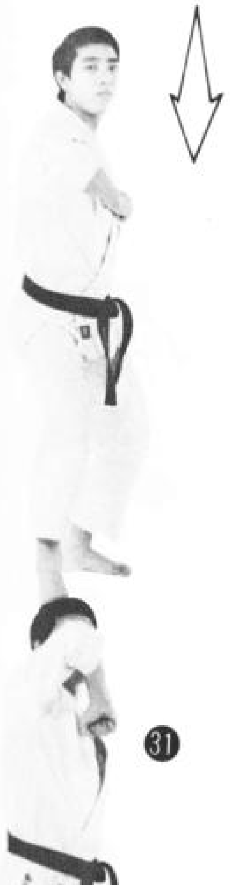

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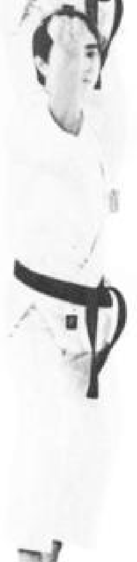

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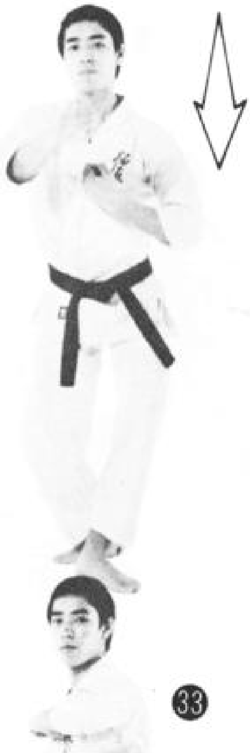

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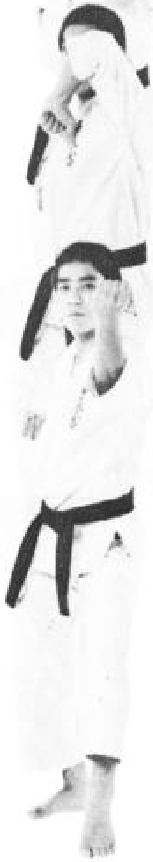

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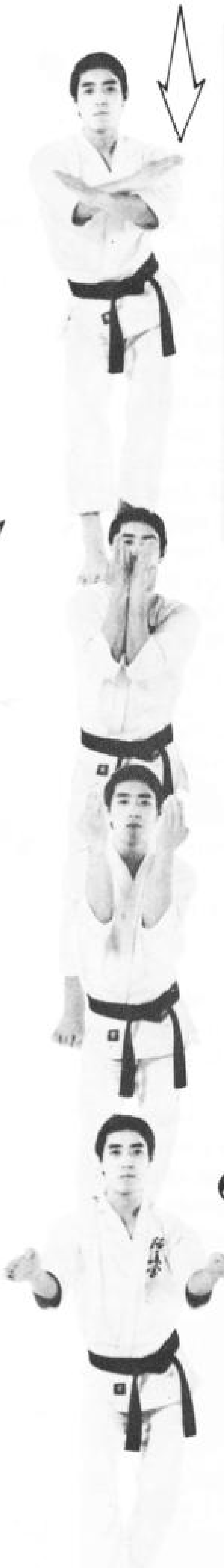

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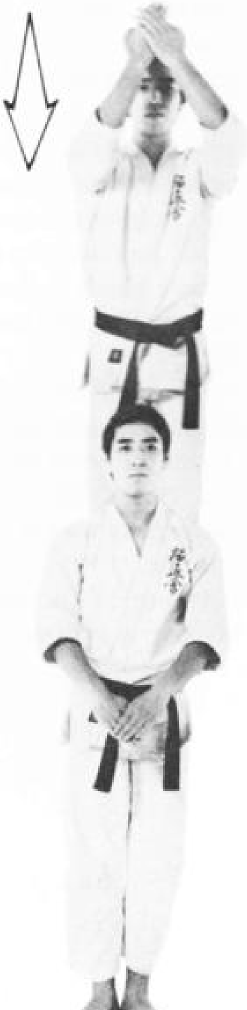

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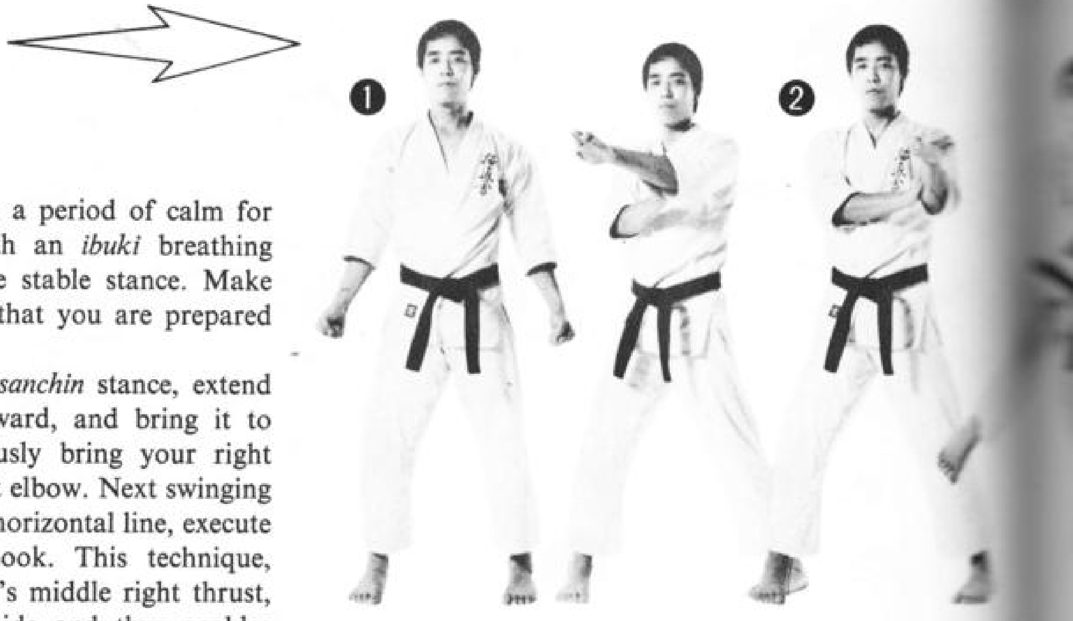


garyu

■ 1. Once again, begin with a period of calm for spiritual unification and with an *ibuki* breathing exercise. Next move into the stable stance. Make it obvious to any opponent that you are prepared for him.

■ 2. As you change to the *sanchin* stance, extend your left hand, palm downward, and bring it to your right side. Simultaneously bring your right hand to the inside of your left elbow. Next swinging your left arm to the left on a horizontal line, execute a left outside knife-hand hook. This technique, useful against your opponent's middle right thrust, hooks his arm from the inside and thus enables you to destroy its effectiveness by pulling it (see A).

■ 3. Immediately execute a right roundhouse kick. In other words, the combined series of moves consists of pulling your opponent off balance to his right and then attacking with a roundhouse kick (see B–C).

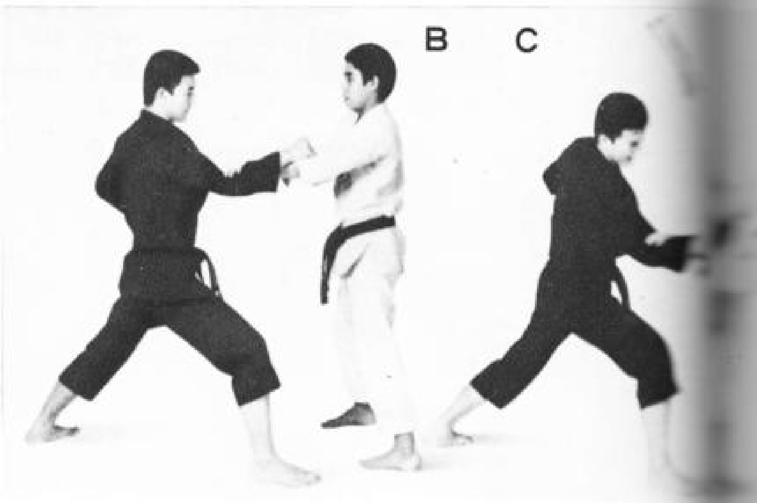
■ 4. After you quietly return your kicking foot to the floor, assume the *sanchin* stance. Turning its palm downwards, bring your right hand to your left side to execute a right outside knife-hand hook. Your left hand must move to the inside of your right elbow to reinforce the hook.

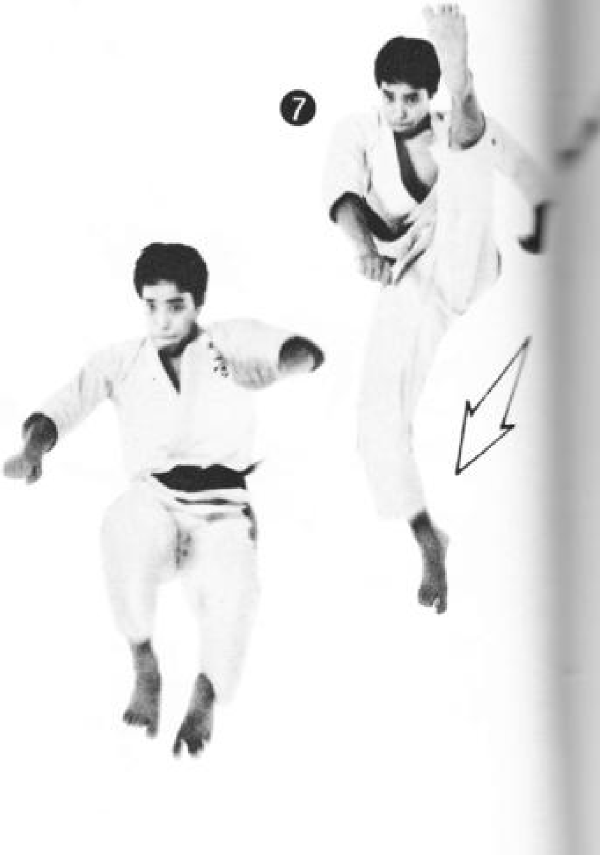
■ 5. Execute a left roundhouse kick. These moves are the reverse of those in steps 2 and 3.

■ 6. As you take one large step forward on your left foot to put you into the forward leaning stance, cross your knife hands in front of your chest—right arm on the outside—and execute a left-right knife-hand hook.

If your opponent tries to seize you with both hands, hook your hands on the insides of both his elbows, and with a sharp downward pull, nullify, the effect of his attack (see D–E). Crossing your hands in front of your chest makes it easier to insert them between his arms.

■ 7. Making use of the spring in your extended left leg, execute a double kick. In other words, after a wide forward step on the left foot, execute first a high right front kick, then immediately a left high kick.





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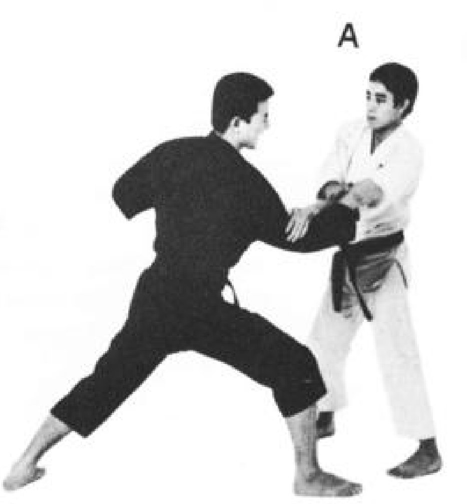

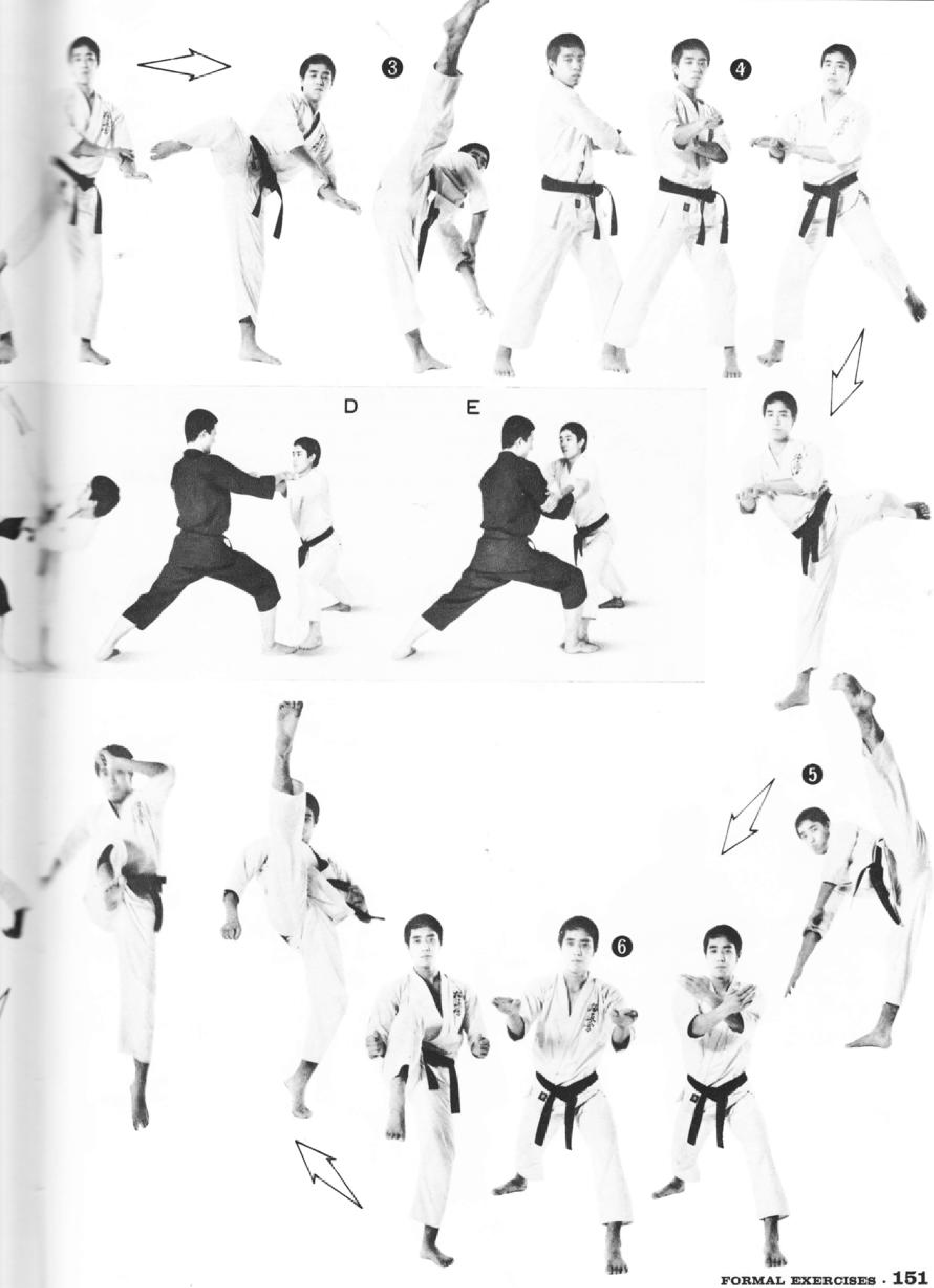
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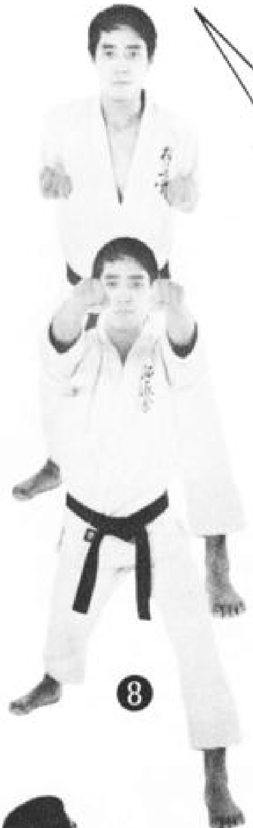
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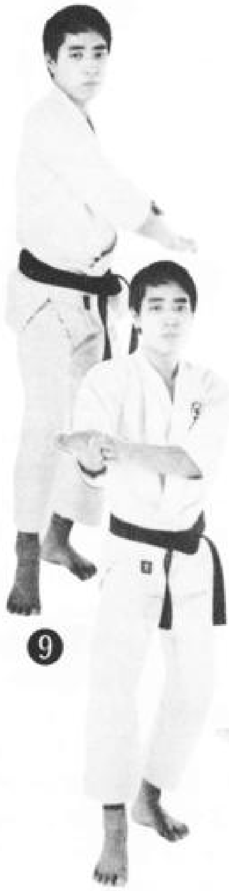
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■ 8. The instant you have landed, extend your left foot to assume the forward leaning stance, retract both fists, and execute a two-hand thrust (see A).

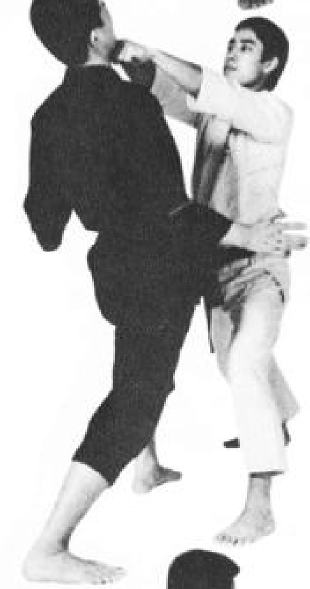
■ 9. Leaving your left foot in the same position, step forward one-half step in front of it on your right foot to assume the cat stance. Using your left hand as a reinforcement, execute a right outside knife-hand hook.

■ 10. Take one-half step forward on your left foot, assume the cat stance, and execute a left outside knife-hand hook.

■ 11. Taking one-half step forward on your right foot, assume the cat stance, and execute a right outside knife-hand hook.

■ 12. Without altering your position, put your right palm on top of your left one, and lower them both to the left side. This will effectively block your opponent's front kick.

■ 13. Both palm heels should now be at your left side; bend your wrists, and execute a two-wrist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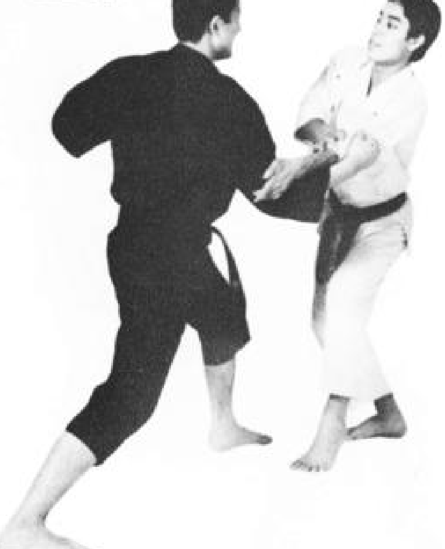
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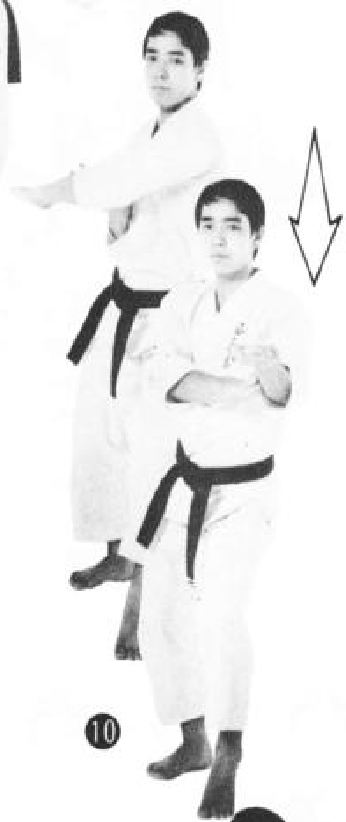
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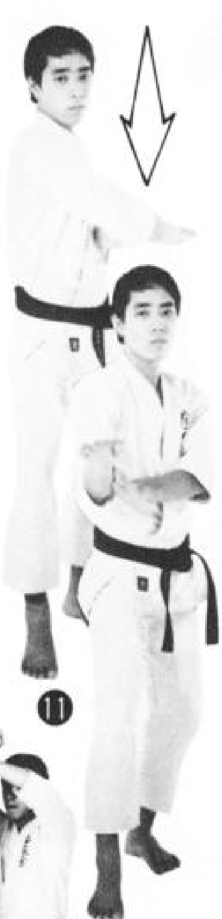
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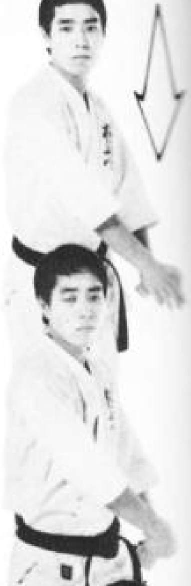
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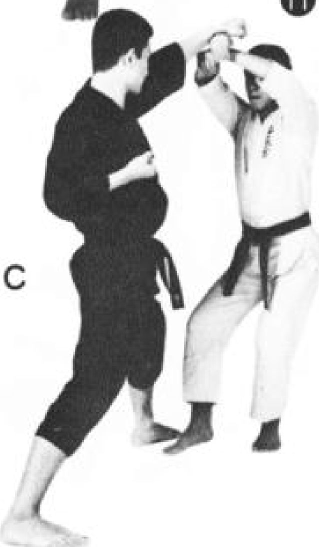
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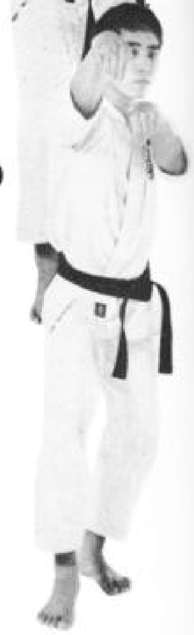
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rising strike. You can thus effectively parry your opponent's upper thrust (see C).

■ 14. Assume the cat stance after stepping back one-half step on your right foot, and lower both palm heels—one on top of the other—to your right side. Once again, this movement effectively blocks an opponent's kick (see D).

■ 15. Execute a two-wrist rising strike.

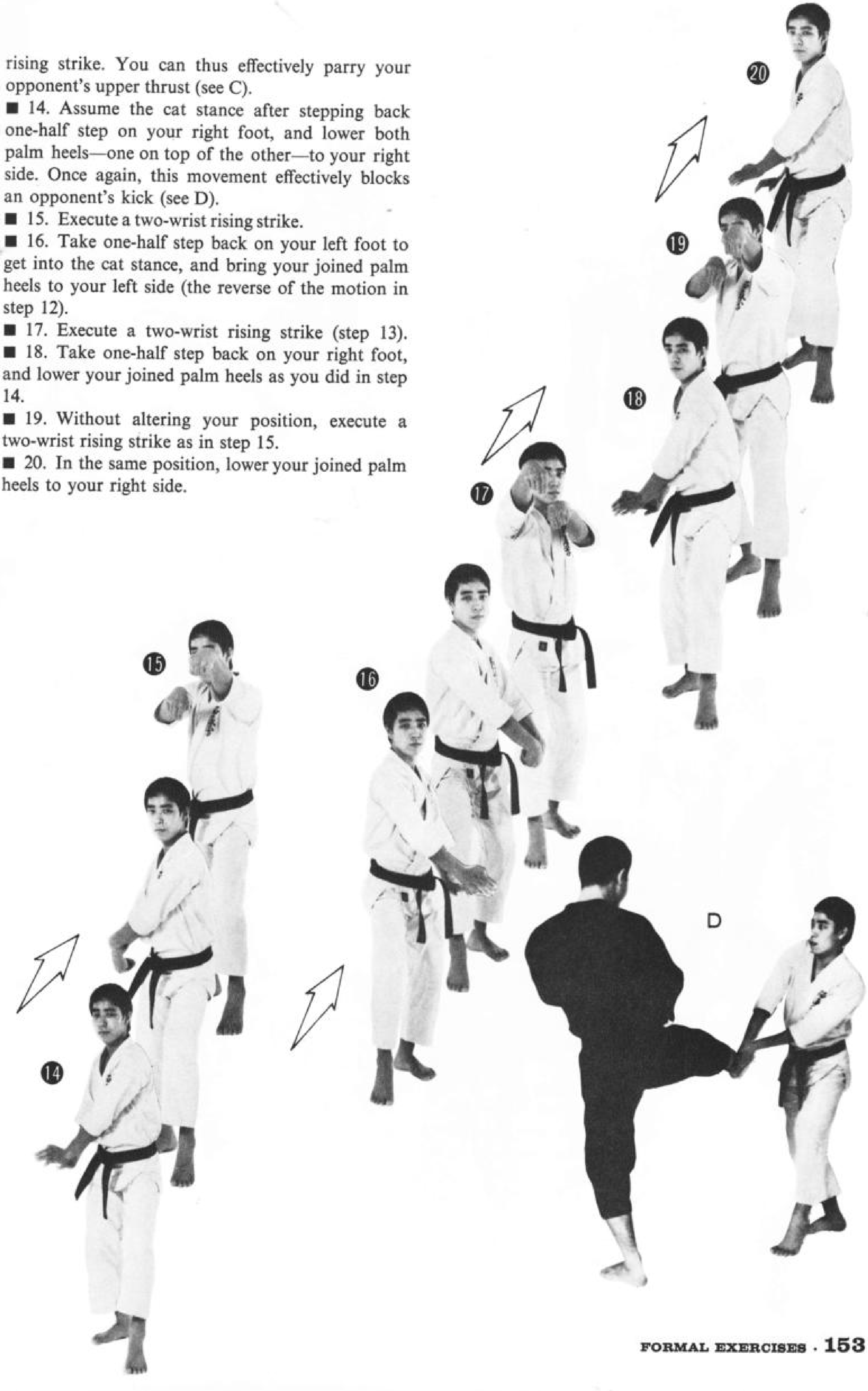
■ 16. Take one-half step back on your left foot to get into the cat stance, and bring your joined palm heels to your left side (the reverse of the motion in step 12).

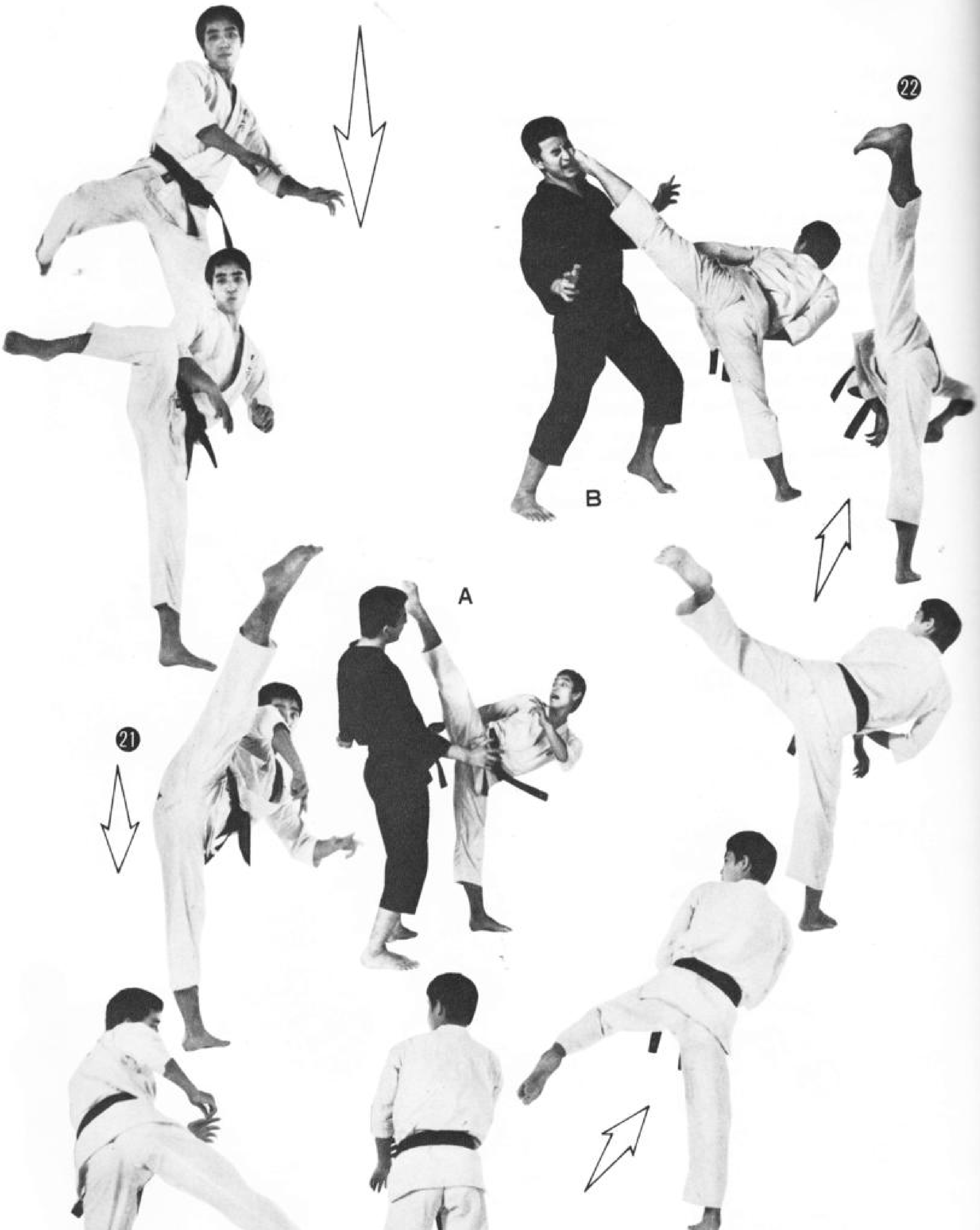
■ 17. Execute a two-wrist rising strike (step 13).

■ 18. Take one-half step back on your right foot, and lower your joined palm heels as you did in step 14.

■ 19. Without altering your position, execute a two-wrist rising strike as in step 15.

■ 20. In the same position, lower your joined palm heels to your right side.

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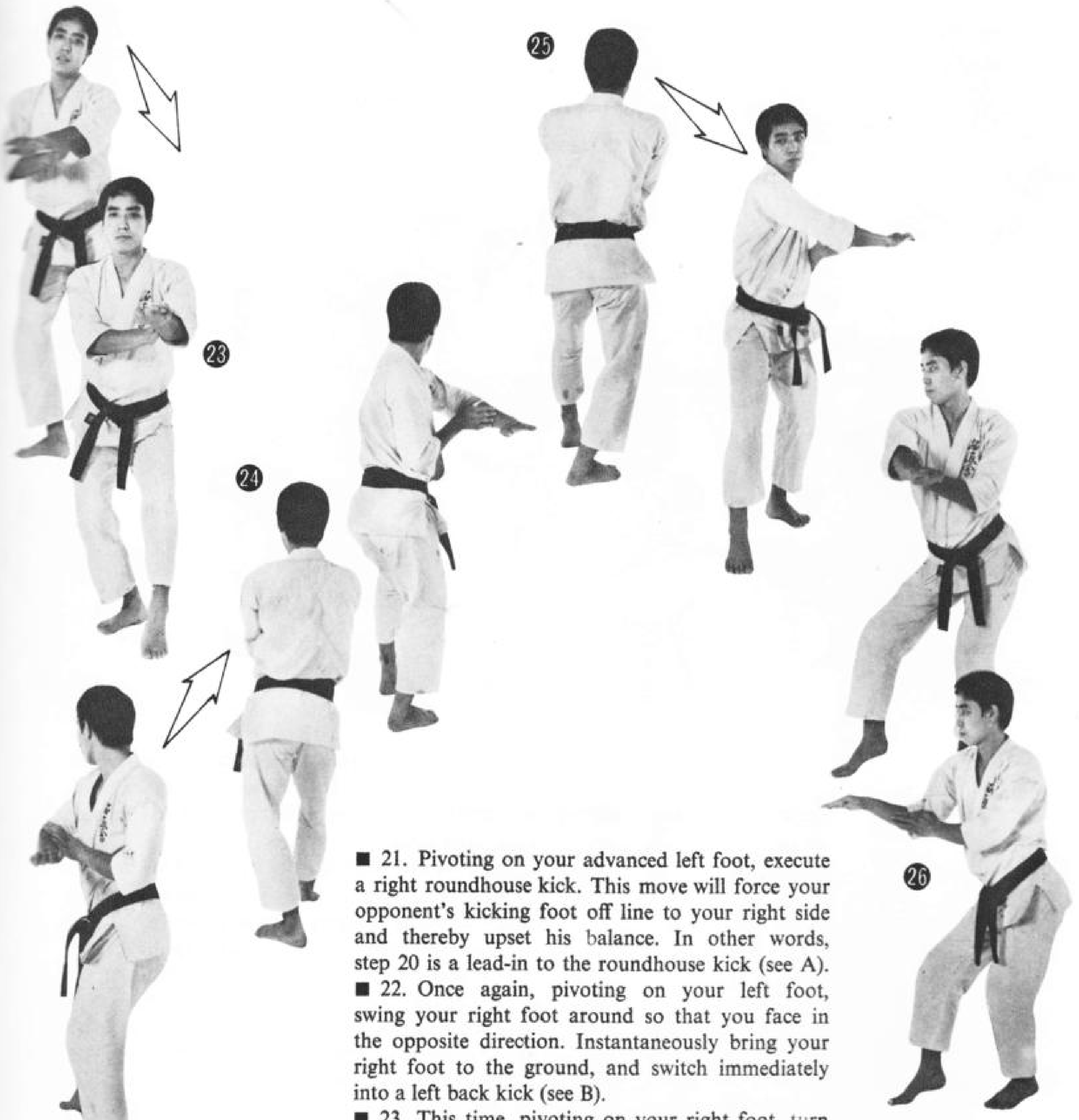


■ 21. Pivoting on your advanced left foot, execute a right roundhouse kick. This move will force your opponent's kicking foot off line to your right side and thereby upset his balance. In other words, step 20 is a lead-in to the roundhouse kick (see A).

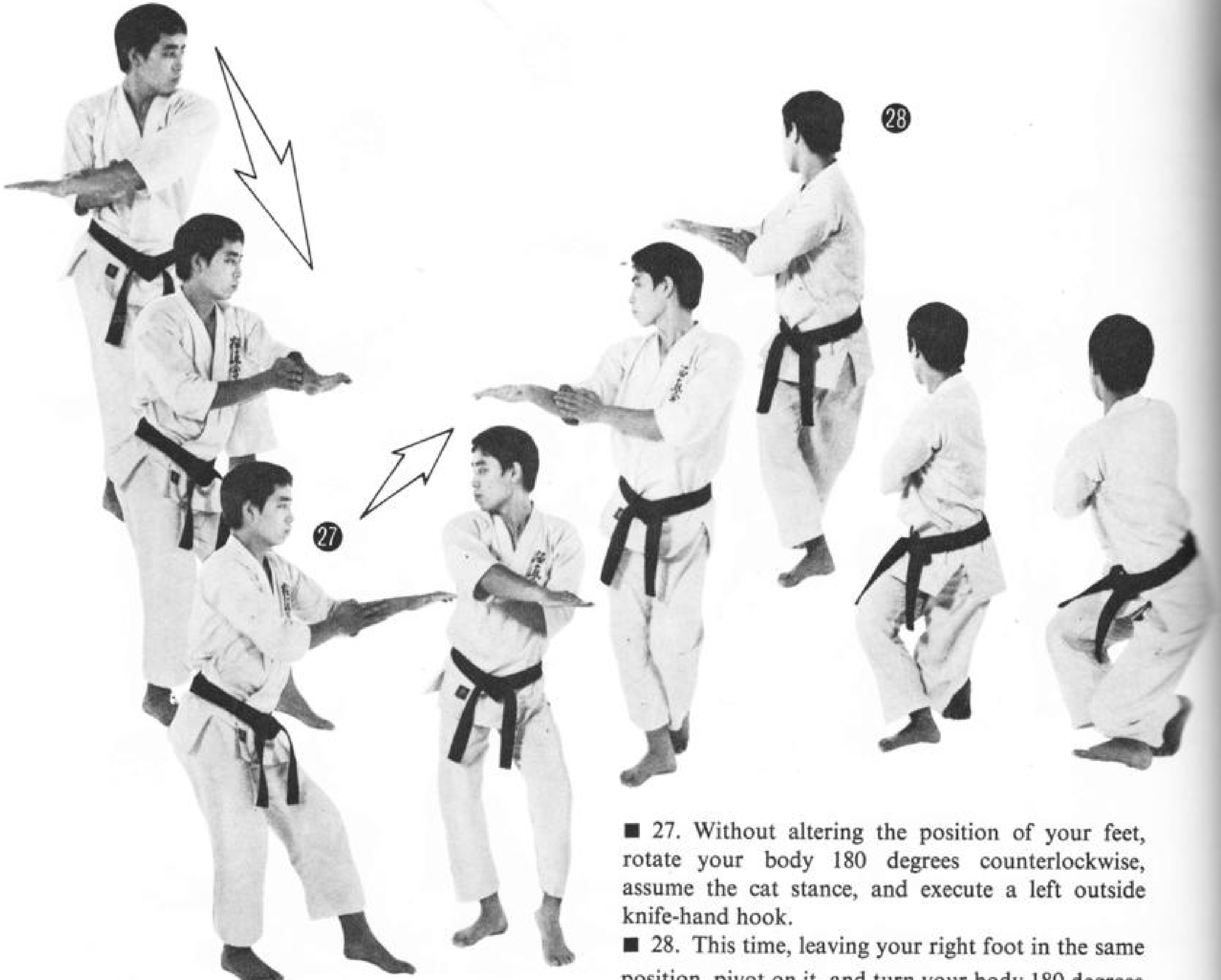
■ 22. Once again, pivoting on your left foot, swing your right foot around so that you face in the opposite direction. Instantaneously bring your right foot to the ground, and switch immediately into a left back kick (see B).

■ 23. This time, pivoting on your right foot, turn your body around, bring your left foot to the ground, and turn 180 degree to put yourself in a full-forward position. Immediately taking one-half step forward on your left foot, assume the cat stance, and execute a left outside knife-hand hook.

■ 24. Leaving both feet in the same position, turning your body 180 degrees to the rear, bring your left hand to the inside of your right elbow, and execute a right knife-hand outside hook.

■ 25. Taking one-half step forward on your left foot, assume the cat stance, and execute a left outside knife-hand hook.

■ 26. Pivoting on your left foot, swing your right foot clockwise 270 degrees, assume the cat stance, and execute a right outside knife-hand hook.



■ 27. Without altering the position of your feet, rotate your body 180 degrees counterlockwise, assume the cat stance, and execute a left outside knife-hand hook.

■ 28. This time, leaving your right foot in the same position, pivot on it, and turn your body 180 degrees clockwise. After bringing your left foot to the rear of your right heel, take one-half step backward, and execute a right outside knife-hand hook.

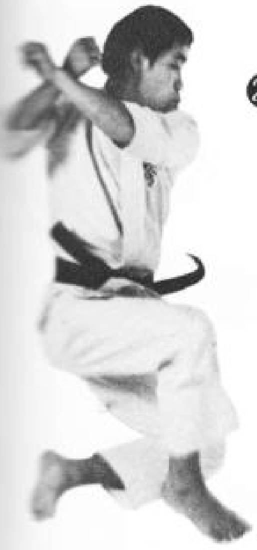
■ 29. Crouch deeply; then employing the reflex force from this move, leap up, and turn your body 180 degrees counterclockwise; you must turn in mid-air. Cross your hands, bring them to your right ear, and execute a lower cross block.

■ 30. As you land and block, crouch deeply again. Steps 29 and 30 enable you to leap, turn, and pin the legs of on opponent attacking from your rear. When you land, cross our legs to prevent his kicking you in the genitals (A).

■ 31. Swing your right foot and your body ninety degrees clockwise, thereby assuming a full forward position. Bring both hands to your left ear, and execute an upper right knife-hand inside block (B).

■ 32. In a continuous action—without the assistance of your left hand—execute a right outside knife-hand hook.

■ 33. Without altering your position, execute a left forefist middle thrust. Steps 32 and 33 are a block and follow-up in which you first nullify your opponent's kick and then thrust to him (C).



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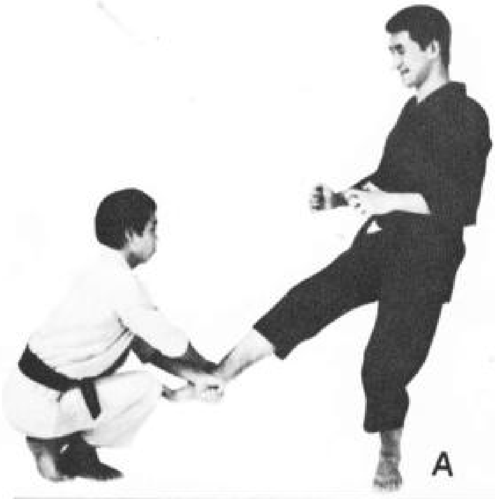

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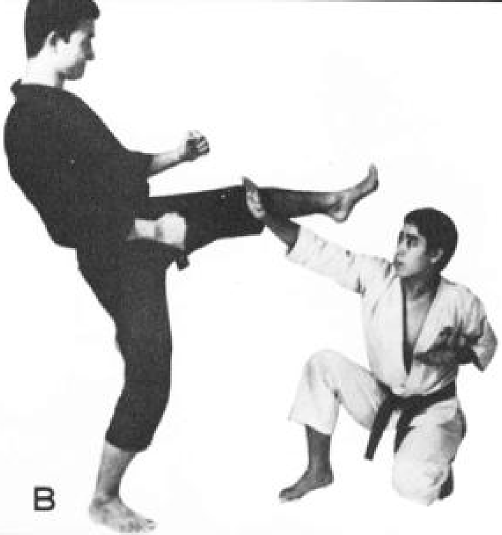

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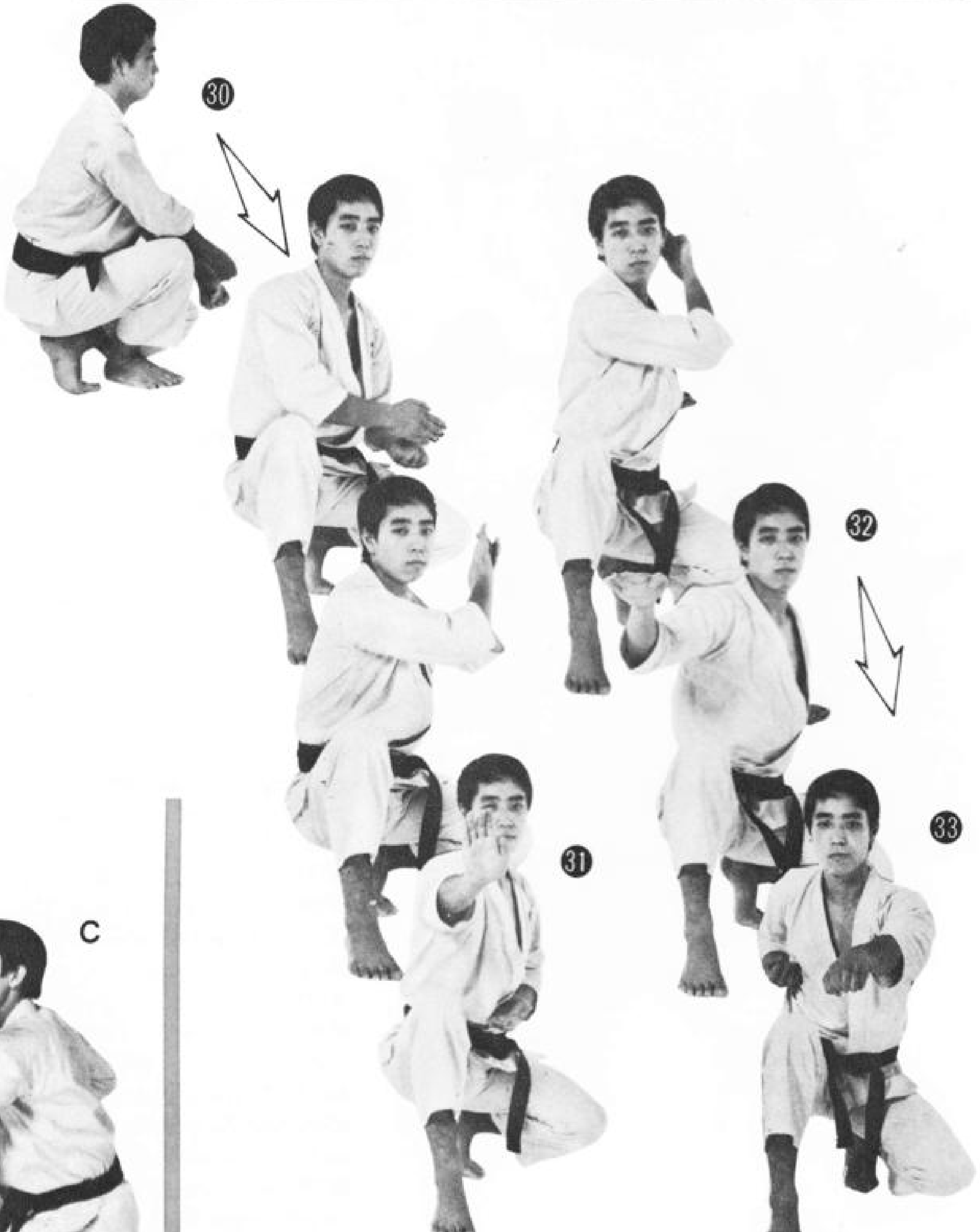

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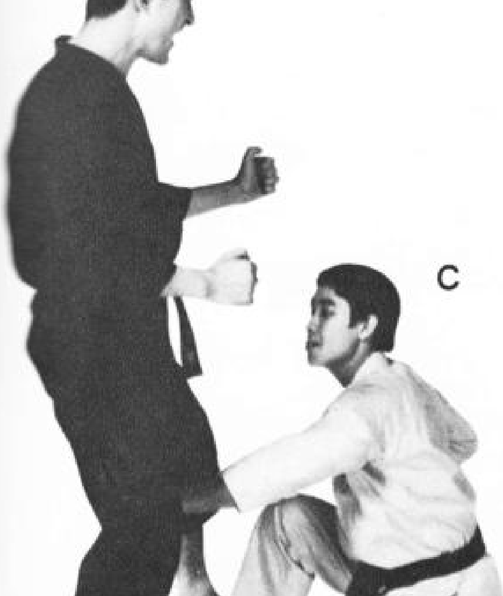

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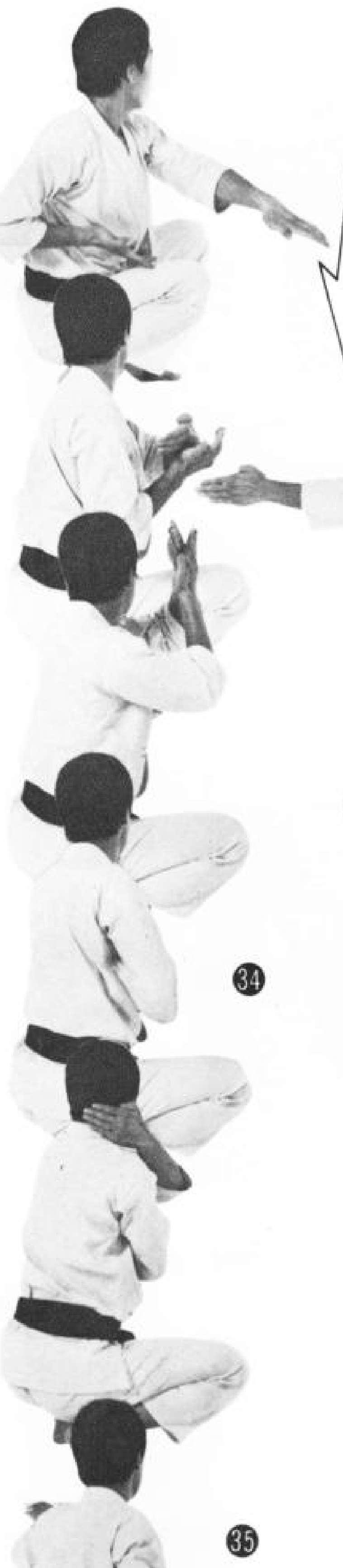
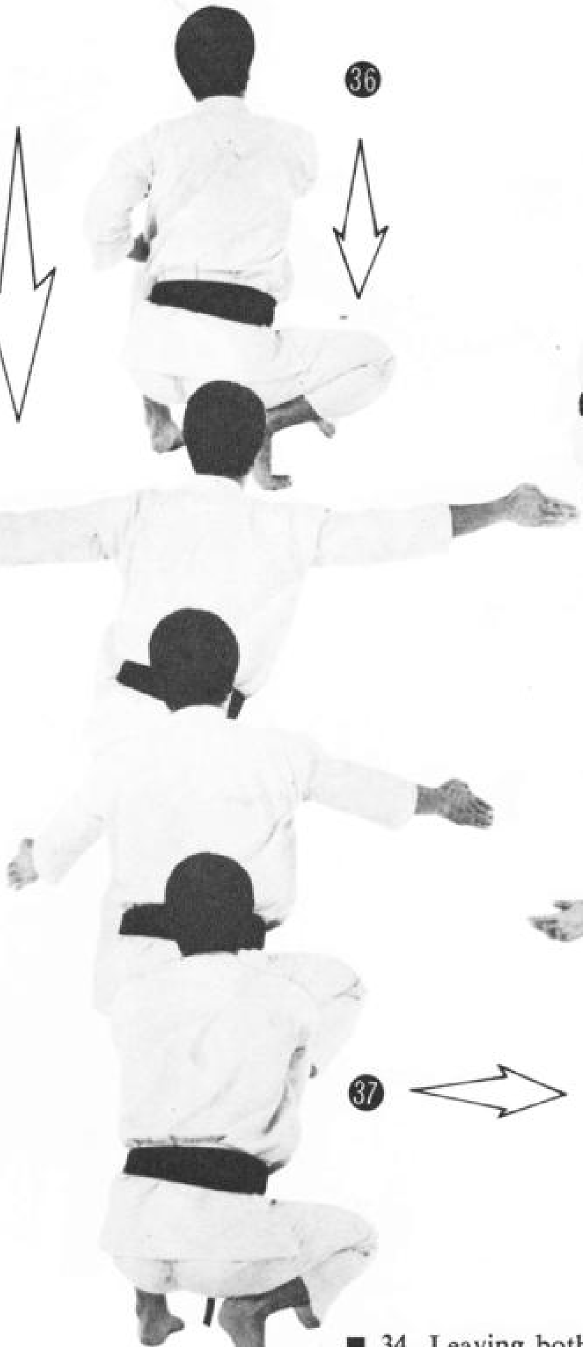
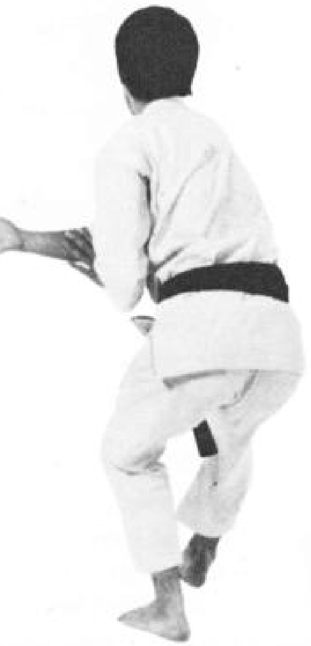
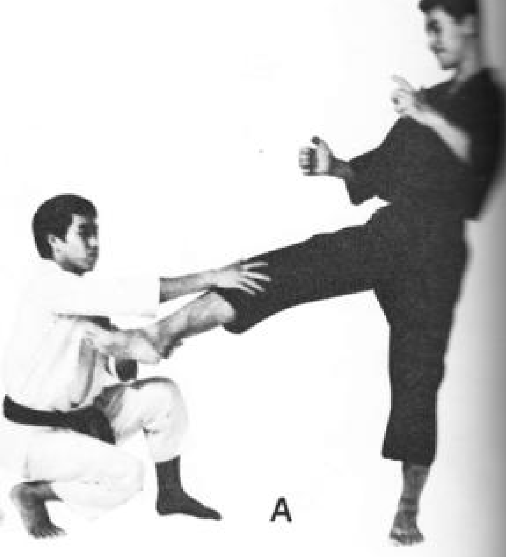








■ 34. Leaving both feet in the same positions and pivoting on your toes, turn your body 180 degrees counterclockwise, and execute a left upper knife-hand block.

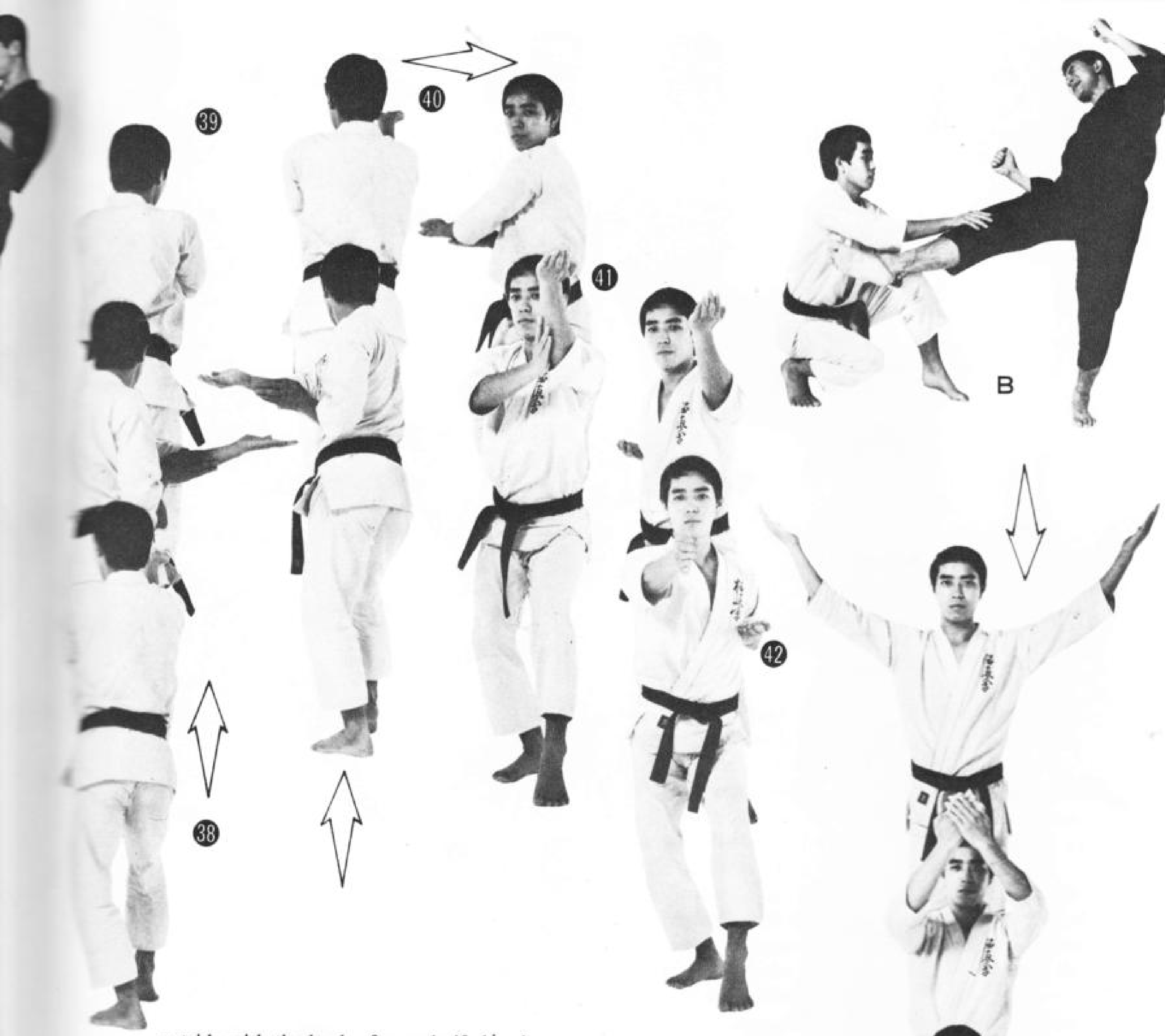
■ 35. Follow this with a left knife-hand outside hook (the reverse of step 32).

■ 36. Move immediately into a right forefist middle thrust (the reverse of step 33).

■ 37. In the same position, after opening both arms, strike inward sharply with them.

As shown in A and B, these movements, useful in an inside parry against the opponent's kick, can be continued by placing one hand on his knee and one on his ankle and twisting his leg to force him down.

■ 38. After rising and taking one-half step forward on your right foot, assume the cat stance, bring your right arm to your left side, and resting your left hand on the inside of your right arm, execute a right inner knife-hand outside hook. With this technique you can drive your opponent's thrusting arm to the



outside with the back of your knife hand.

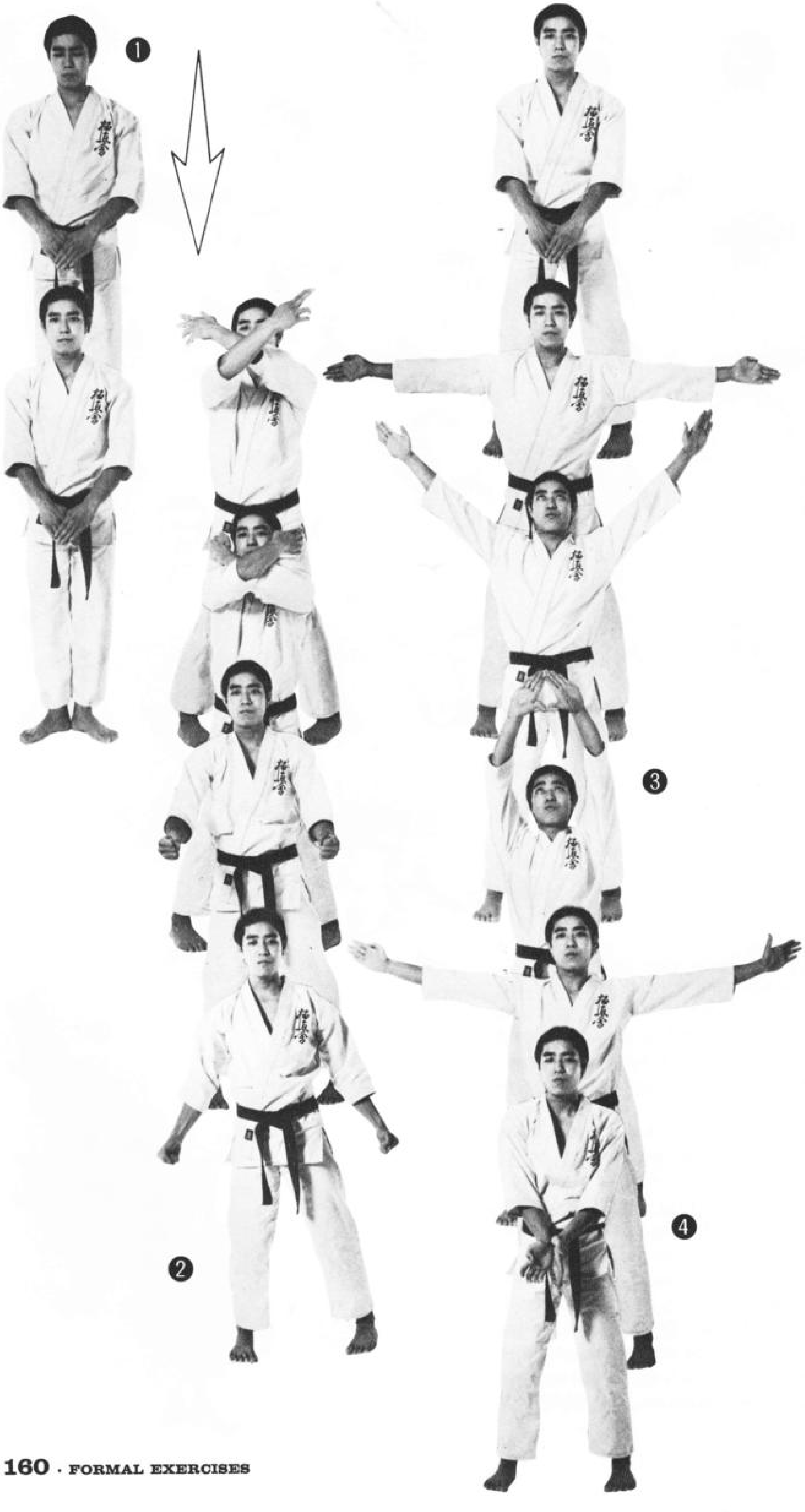
■ 39. Taking one-half step forward on your left foot, assume the cat stance, and bring your left arm to the right side. After resting your right hand on the inside of your left arm, execute a left inner-knife-hand outside hook. These move are the reverse of those in step 38.

■ 40. Taking one-half step forward on your right foot, execute a right inner-knife-hand outside hook.

■ 41. Without altering the position of your feet, pivoting on your toes, turn your body 180 degrees counterclockwise. Assume the cat stance, and execute a left inner-knife-hand outside hook.

■ 42. Retract your left hand to your chest; then thrust sharply forward with a right spear hand.

■ 43. Retract your left foot. Bring your heels together to assume the open-toe stance; and swinging both hands inward, bring them together first in front of your face; then lower them to your abdomen.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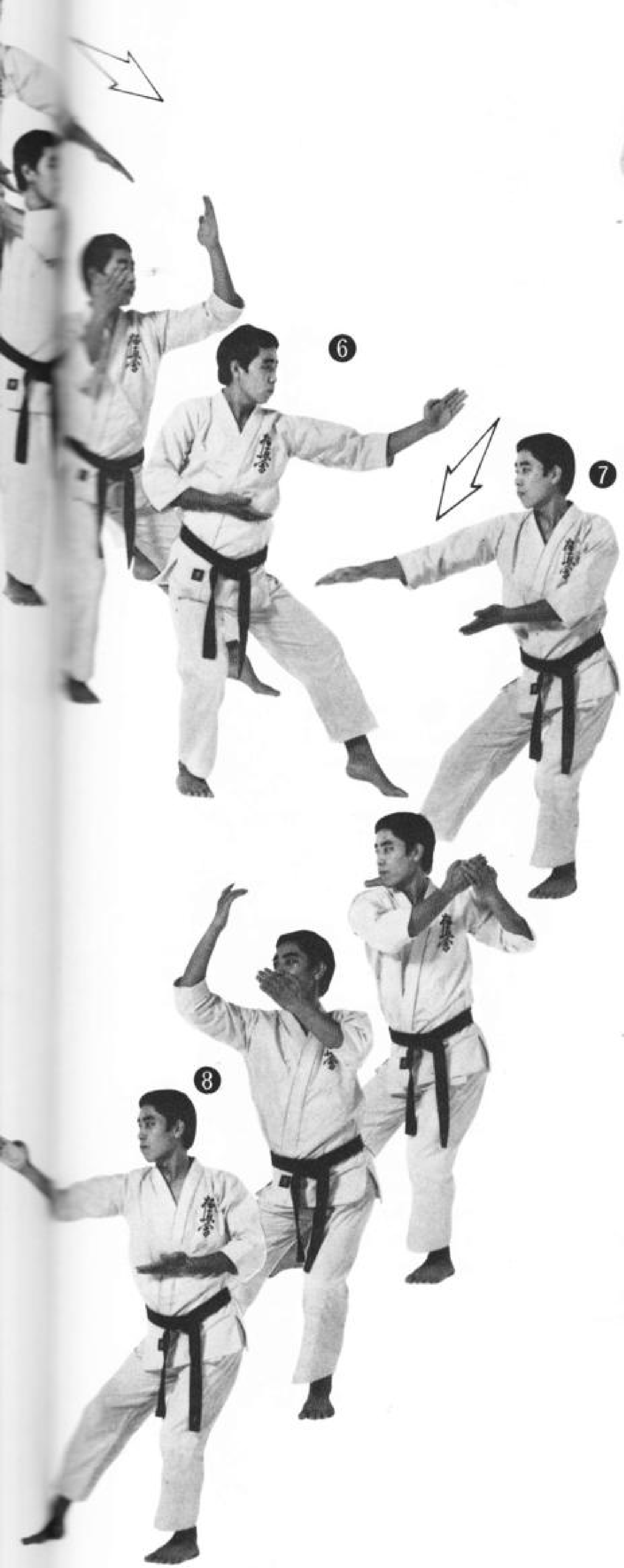
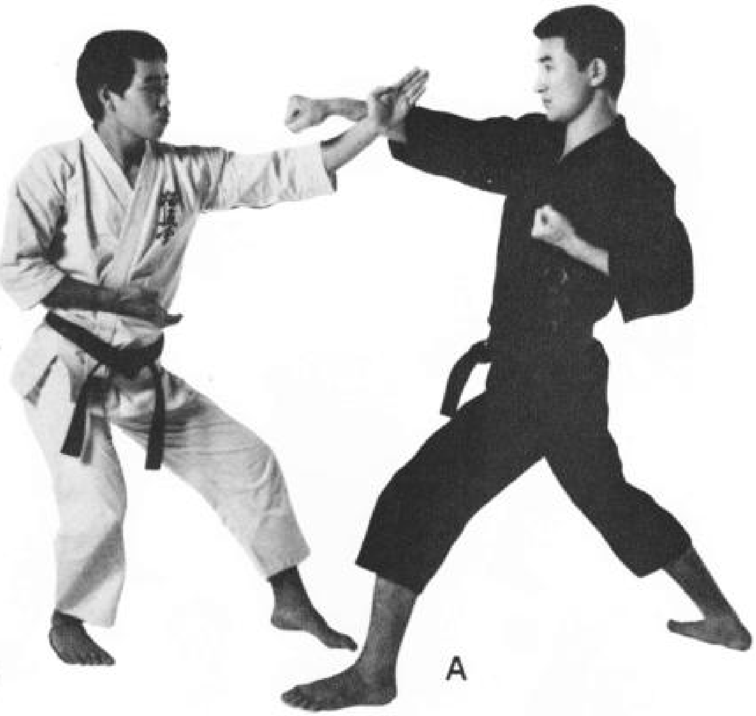



A

kanku

■ 1. Tensing your abdomen, stand in silent meditation to unify body and spirit. Strength must course through your entire body.

■ 2. Assuming the pigeon-toe stance, execute an *ibuki* breath, and move into the stable stance. You must be facing forward with eyes wide open in a bold, unintimidated manner.

■ 3. Raising your arms quietly above your head, form a circle with the thumbs and index fingers of both hands to suggest entrusting yourself to the force of the universe: the sign is symbolic of the sun, the source of all natural power.

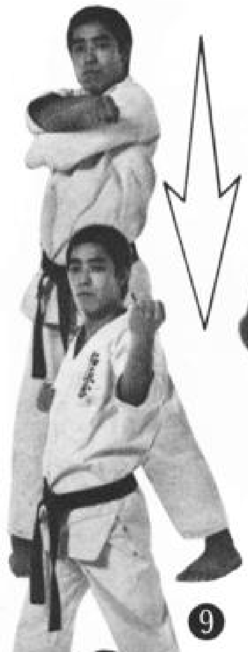
■ 4. In the same position, lower your arms to your solar plexus, striking your right knife hand against your left palm heel.

■ 5. Without moving your feet from their present locations, pivot on your right toes ninety degrees counterclockwise. Assuming the cat stance, thrust both arms forward.

■ 6. Putting one knife hand on top of the other and remaining in the same posture, execute a roundhouse knife-hand block. This block effectively forces your opponent's arm down when he thrusts it to you (A).

■ 7. Without altering the position of your feet, pivot on your left toes 180 degrees clockwise, and assume the cat stance. In other words, reverse the directions, but follow the moves explained in step 5.

■ 8. Once again, reverse the directions, and execute the roundhouse knife-hand block in step 6.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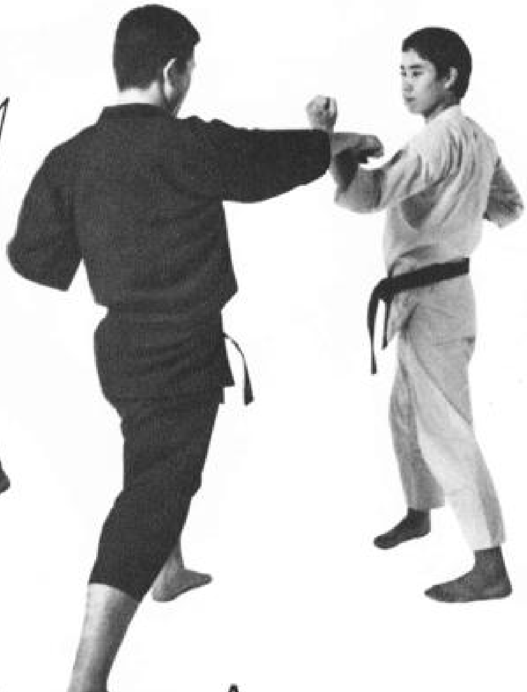
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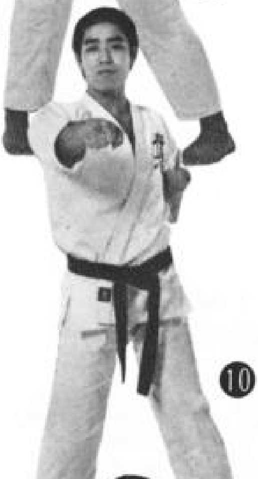
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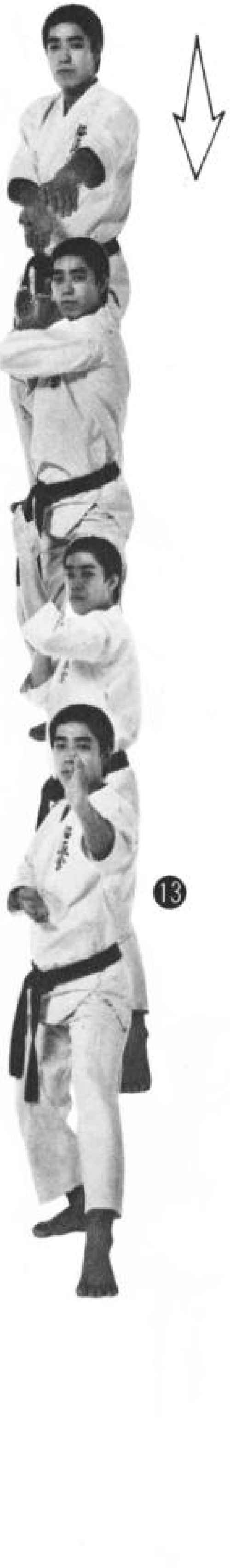
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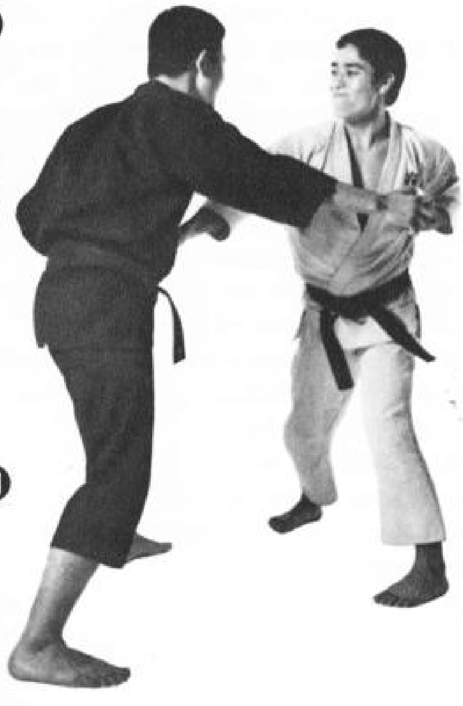
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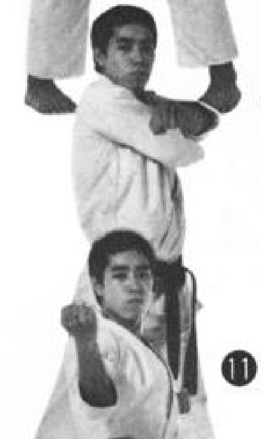
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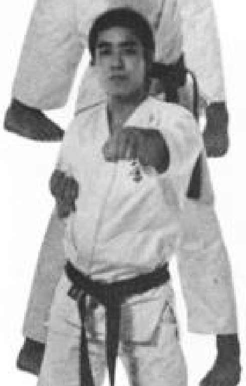
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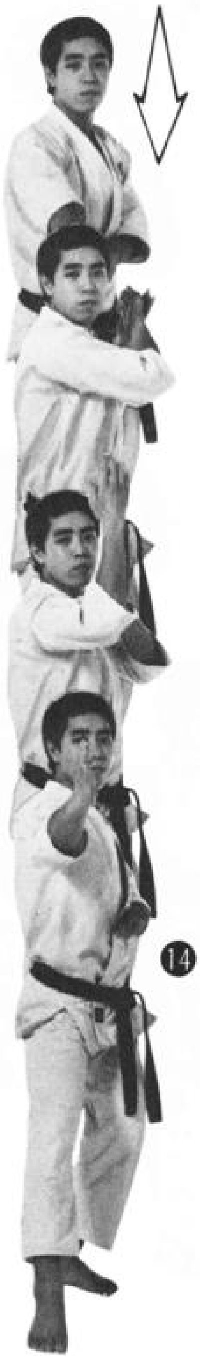
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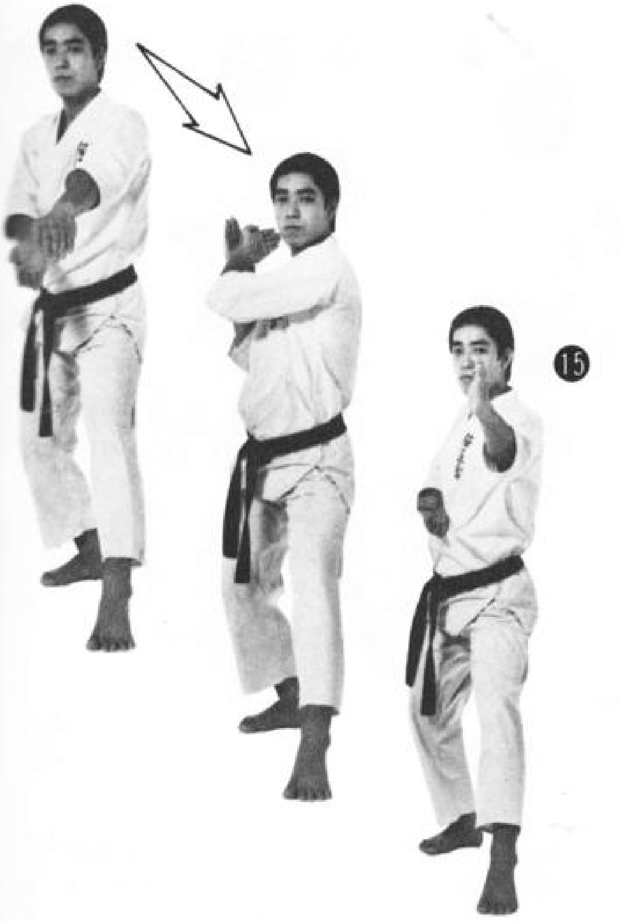
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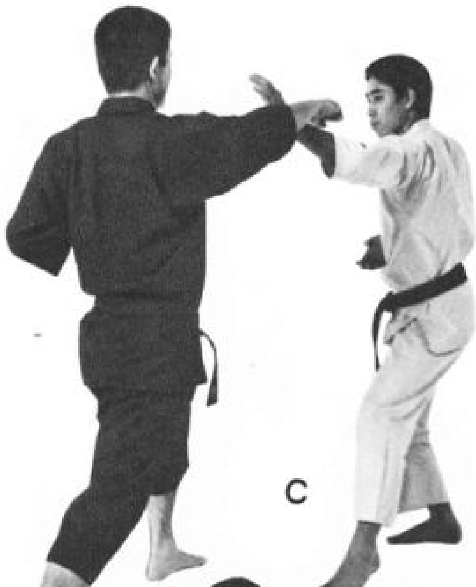
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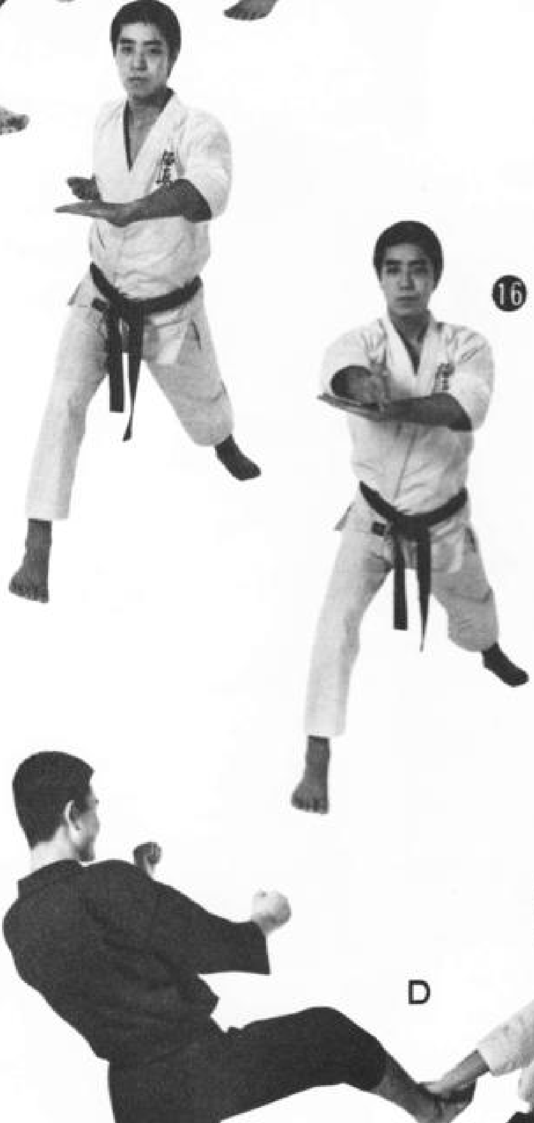
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■ 9. Leaving your feet in the same positions, turn ninety degrees counterclockwise. After assuming the *sanchin* stance, execute a basic left forefist middle inside block (A).

■ 10. Without altering your position, execute a left forefist middle thrust (B). In other words, when your opponent thrusts, force his arm outside, and simultaneously thrust to his abdomen.

■ 11. In the same position, execute a right forefist middle inside block.

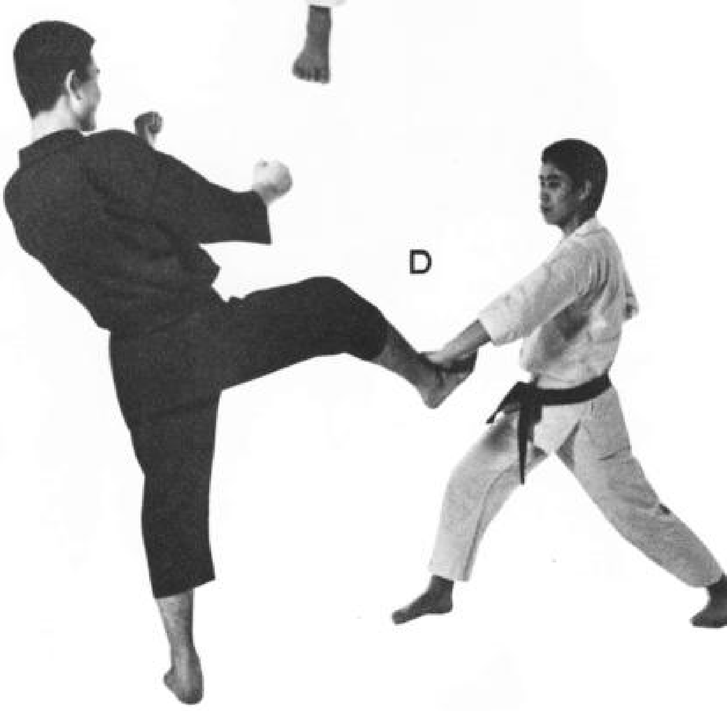
■ 12. Follow with a left forefist middle thrust.

■ 13. Leaving your right foot as it is, assume the cat stance by taking one-half step forward on your left foot. Execute a knife-hand block (C).

■ 14. Continue by advancing your right foot one-half step and assuming a right cat stance before executing a knife-hand roundhouse block.

■ 15. Follow this by taking one-half step forward on your left foot to resume the left cat stance, and execute a knife-hand roundhouse block. The series from 13 to 15 involves steps on the left, right, then left feet and three roundhouse blocks.

■ 16. Taking one wide step forward on your right foot, form a right spear hand. Reinforce the spear-hand thrust by putting your left hand under your right arm. As you see in D, these moves permit you to block a thrusting arm or kicking leg from above and then to follow with a spear-hand thrust.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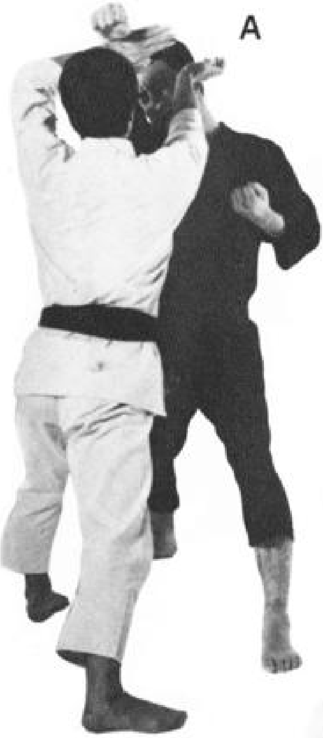
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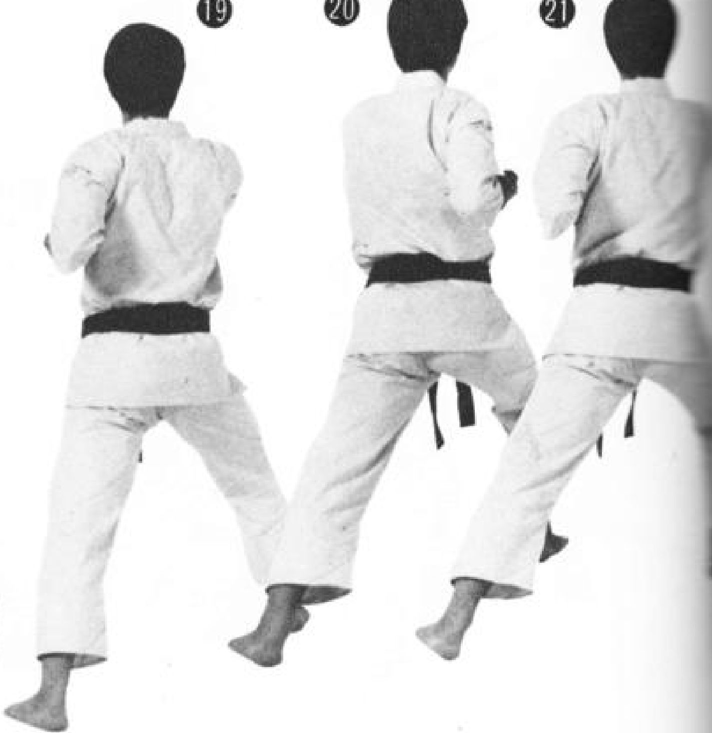
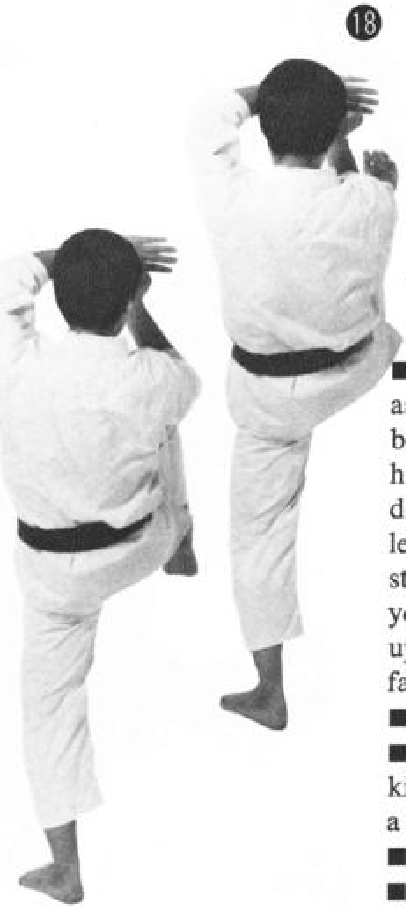
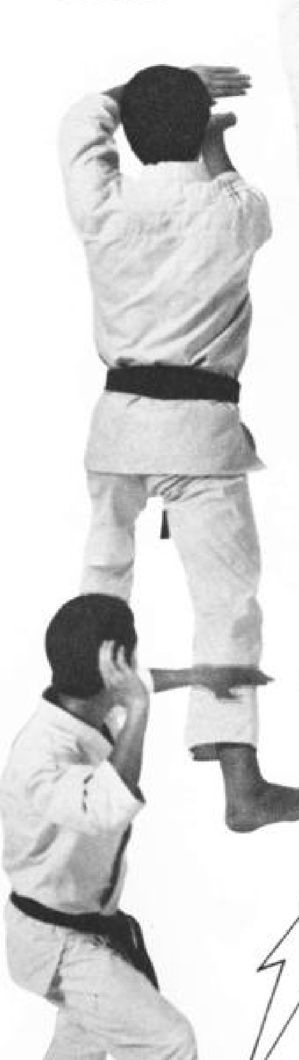






■ 17. Without changing the location of your feet, as you bring your right knife hand to a position behind your right ear, prepare to execute a left knife-hand upper block. Then turn your body 180 degrees counterclockwise, and assume the forward leaning stance. Now execute a basic right knife-hand strike to the face. Leave your left hand in front of your forehead. You can thus block your opponent's upper thrust with your left hand as you strike his face with your right (A).

■ 18. In the same position execute a right front kick.

■ 19. Leaving your right foot advanced after the kick, assume the forward leaning stance, and execute a right forefist middle thrust.

■ 20. Follow with a left forefist middle thrust.

■ 21. Next, from the same position, execute another right forefist middle thrust.

■ 22. As you retract your right foot in a wide rearward movement, turn your body 180 degrees clockwise. Facing front, step forward on your right foot to put yourself in the forward leaning stance. Bringing your right hand to your forehead, execute a left knife-hand strike to the face (B).

■ 23. From the same position, execute a left front kick.

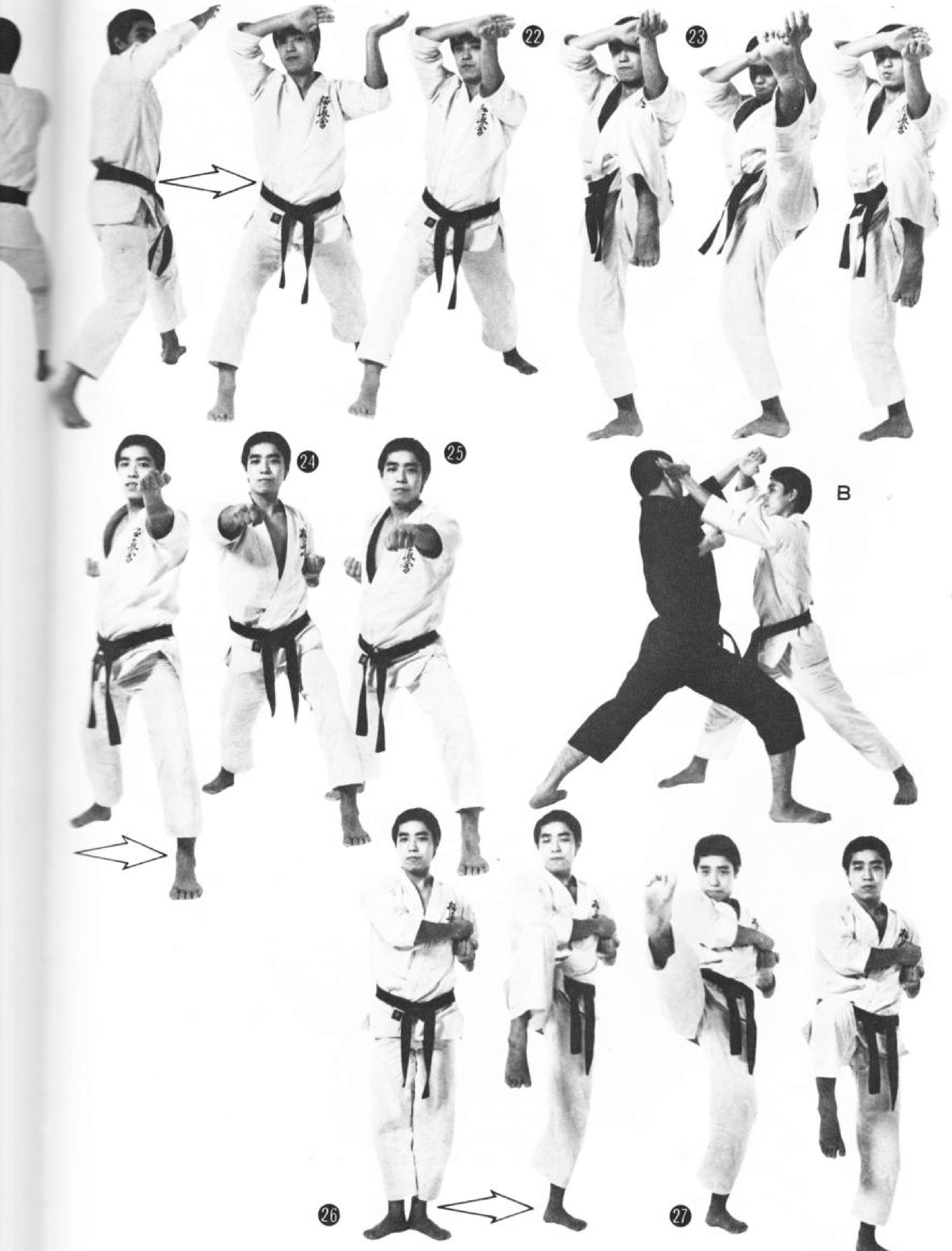
■ 24. By leaving your left foot advanced after the kick, assume the forward leaning stance, and execute a right forefist middle thrust.

■ 25. Follow with a left forefist middle thrust.

■ 26. As you return your left foot to your right one, assume the open-toe stance by joining your heels.

Retracting your left fist to your side, put your right fist on top of it. These moves enable you to grip the foot with which your opponent tries a kick.

■ 27. From this position, execute a right front kick.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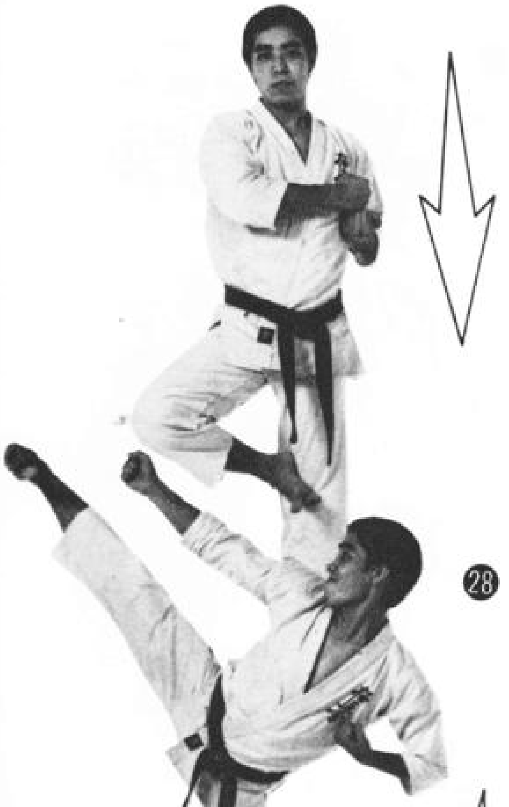

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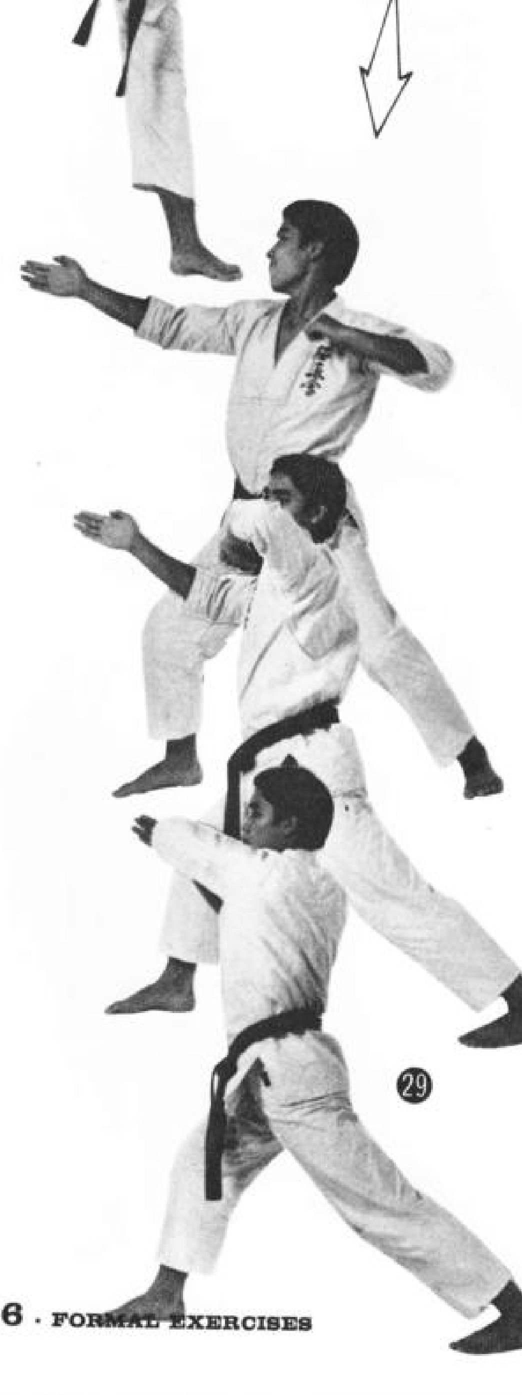

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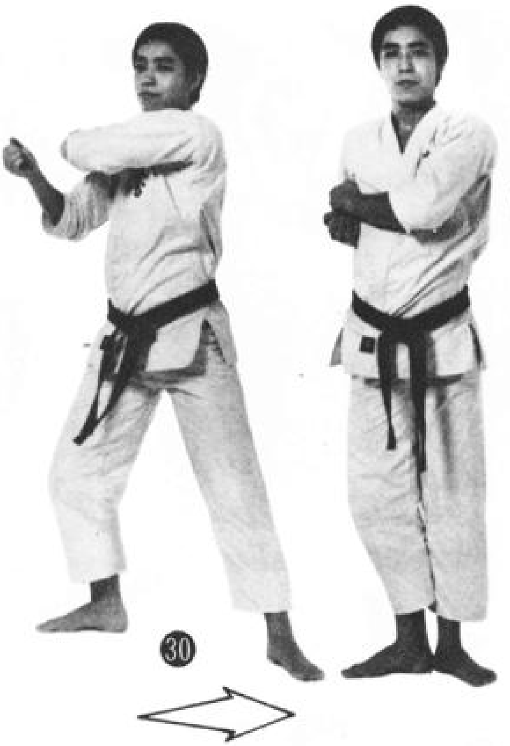

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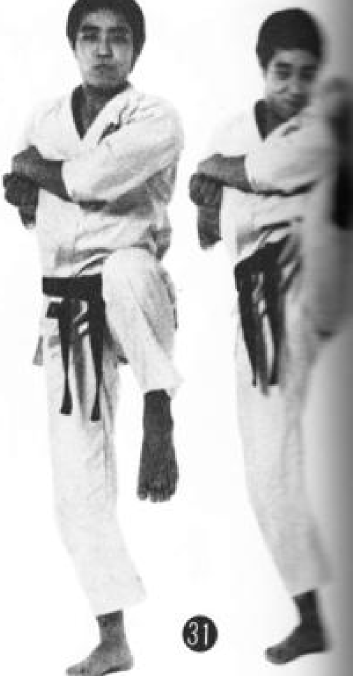

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■ 28. Do not lower your right foot to the floor. Instead, bring it to the inside of your left knee; then use it in a right side kick. Accompany the kick with a right thrust to the side.

■ 29. After bringing your right foot once again to the inside of your left knee, swing it wide to your right side, and turn your body clockwise ninety degrees to assume the forward leaning stance. At the same time, execute an upper elbow strike. Reinforce the move by striking your left elbow into the palm of your outstretched right hand.

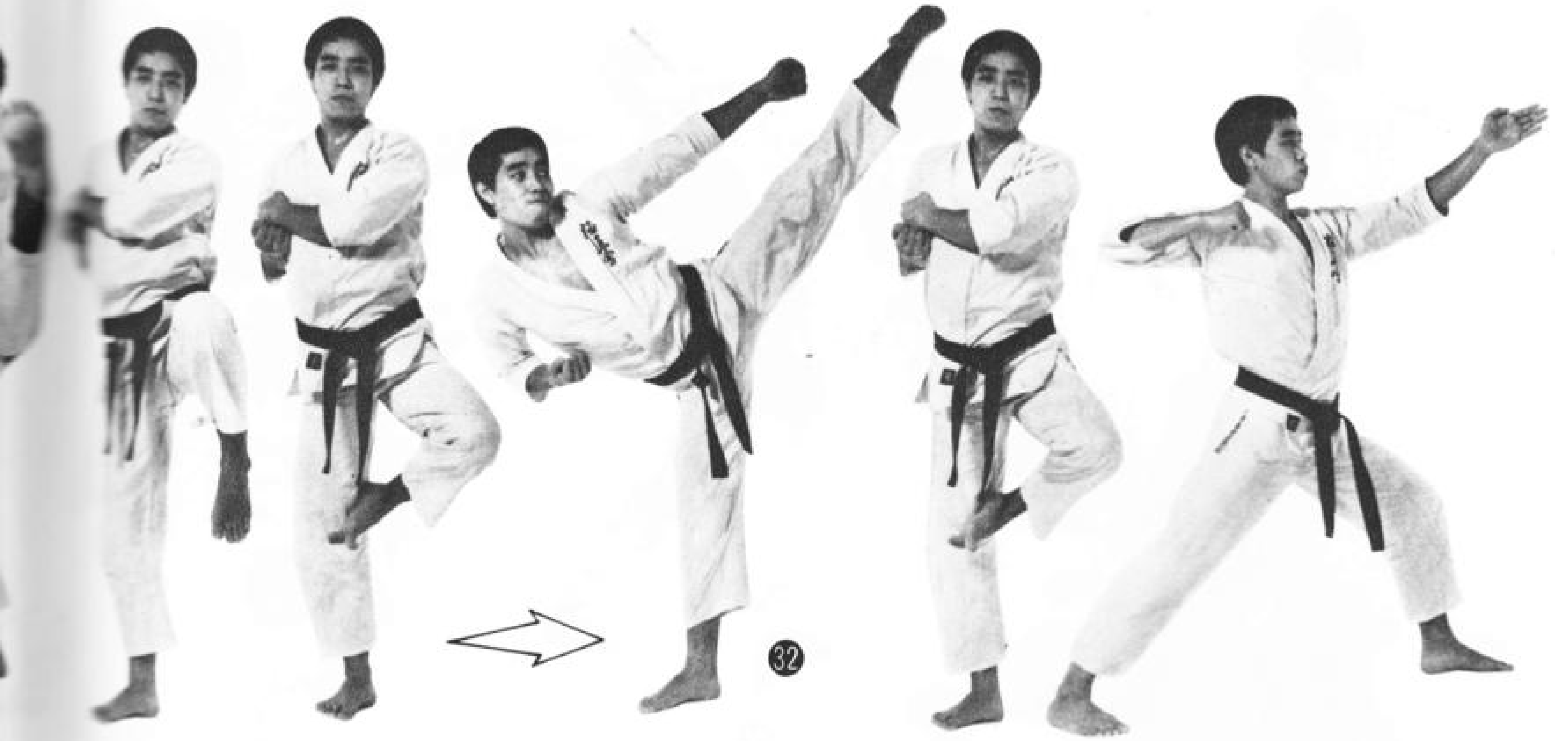
■ 30. Leaving your right foot in place, turn your body forward, and bring your left foot to your right one. Joining both heels, assume the open-toe stance; and retracting your right fist to your right side, put your left fist on top of it.

■ 31. From this position, execute a left front kick.

■ 32. Without returning your left foot to the floor, put it on the inside of your right knee. Immediately execute a left side kick; thrust your left fist to the side at the same time.

■ 33. After returning your left foot to your right knee momentarily, swing it wide to the left side and down. Turning your body ninety degrees clockwise, assume the forward leaning stance, and execute a right elbow strike. At this time, strike your right elbow into the palm of your oustretched left hand. In other words, this is a reversal of the moves in steps 26 through 29.

■ 34. Leave your left foot as it is, and advance your right foot diagonally to put you in the straddle stance. Follow with a basic right forefist upper block (A).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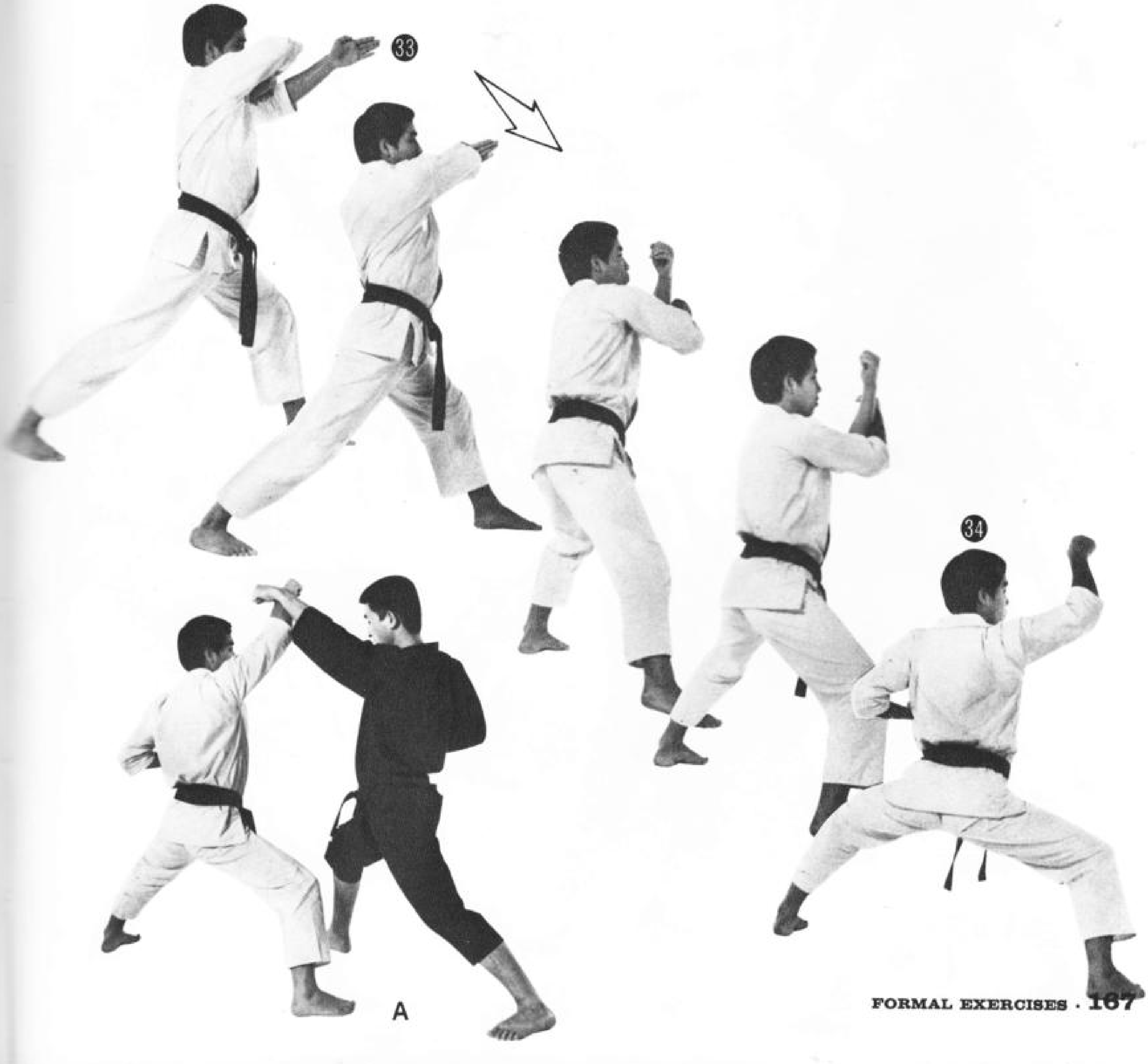
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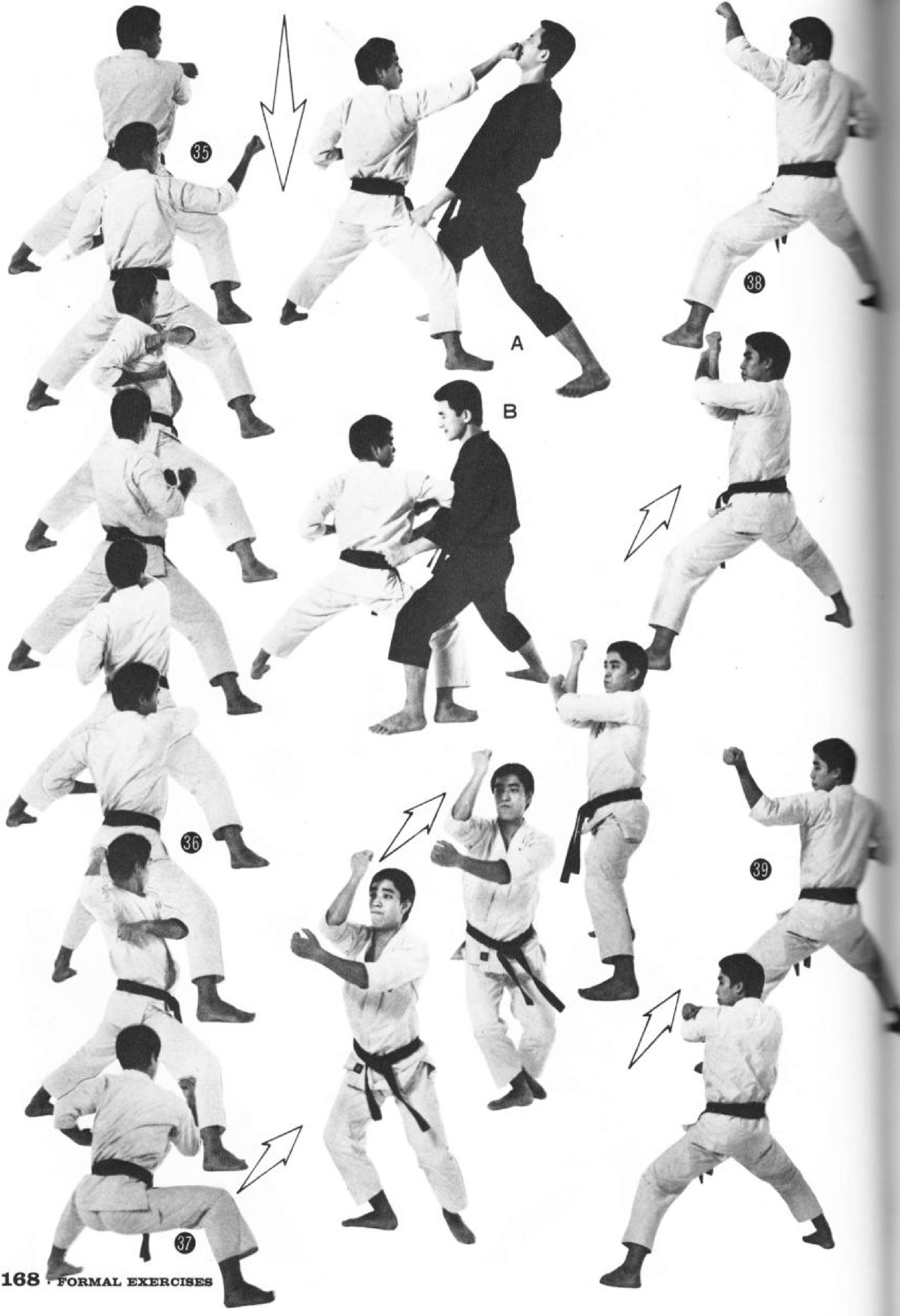
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■ 35. From the same position, retract your right fist to your left side, and execute an inverted-fist strike to the right (A).

■ 36. Once again, in the same position, retracting your right elbow as far as possible and making use of the reflex action thus created, sharply execute a right middle inner elbow strike (B).

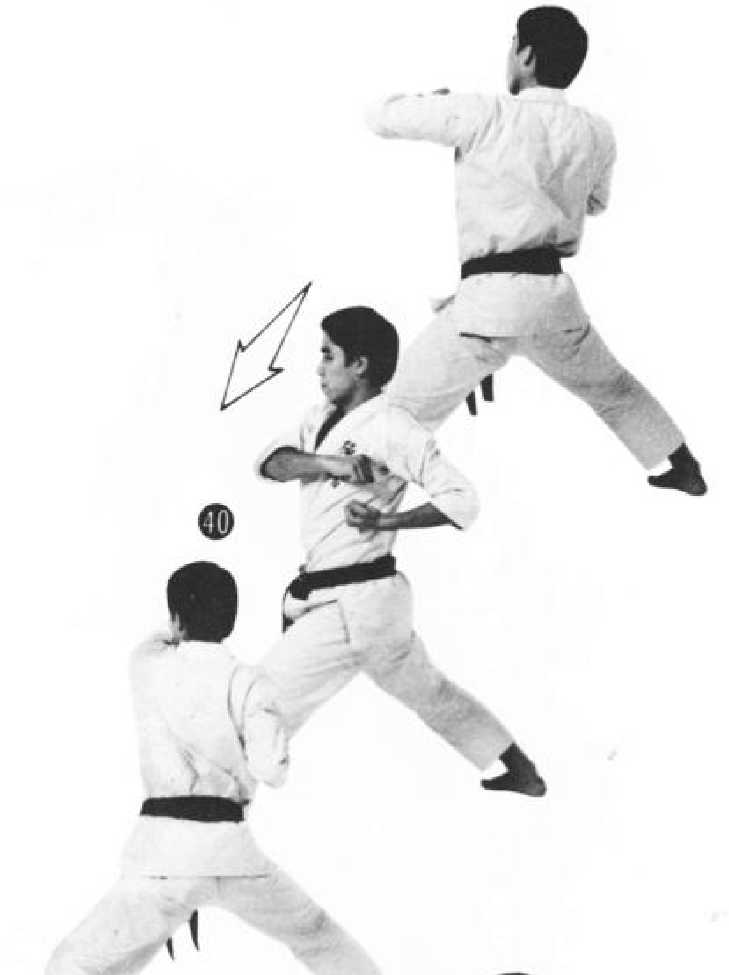
■ 37. Bending your right elbow and swinging your right hand above your head and to the rear right, suddenly crouch, and execute a right descending elbow strike (C). Shout as you do so.

■ 38. As you rise from the crouch, pivoting on your left toes, turn your body 180 degrees clockwise; and advance your left foot diagonally to put yourself in the straddle stance. Next execute a basic left forefist upper block.

■ 39. Without changing your position, bring your left fist to your right armpit; then use it in an inverted-fist strike to the left side.

■ 40. In the same position, retract your left arm, and use the reflex action thus generated in a left middle elbow strike.

■ 41. Continue by bending your left elbow, swinging your left hand above your head and to the rear left, and suddenly shouting as you execute a left descending elbow strike.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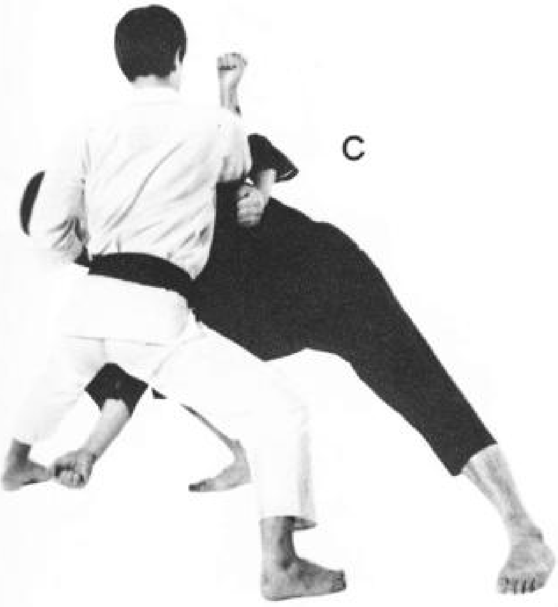
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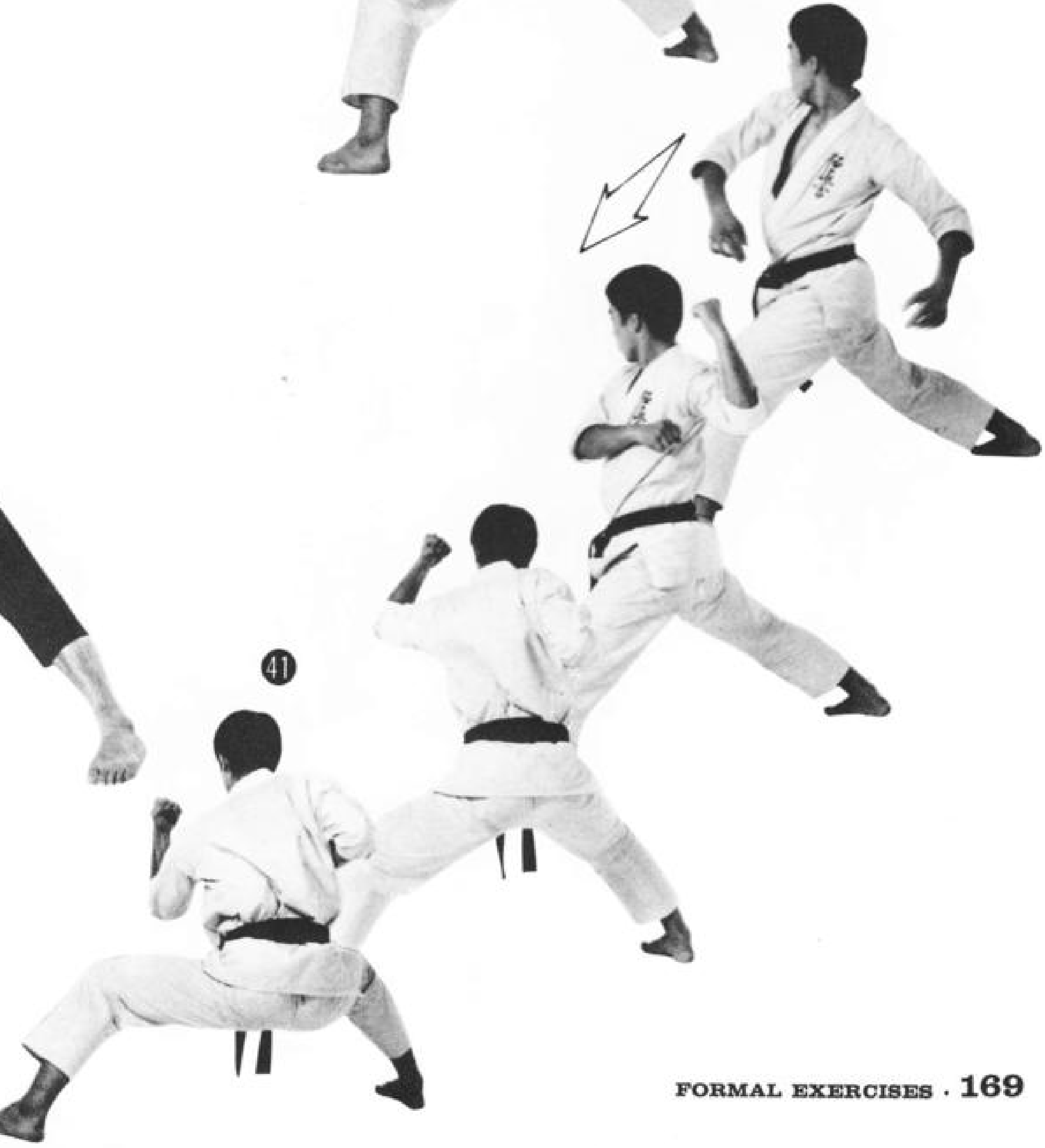
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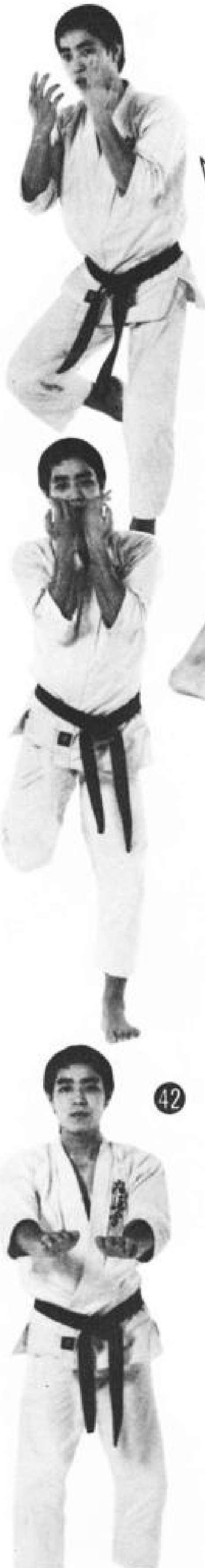

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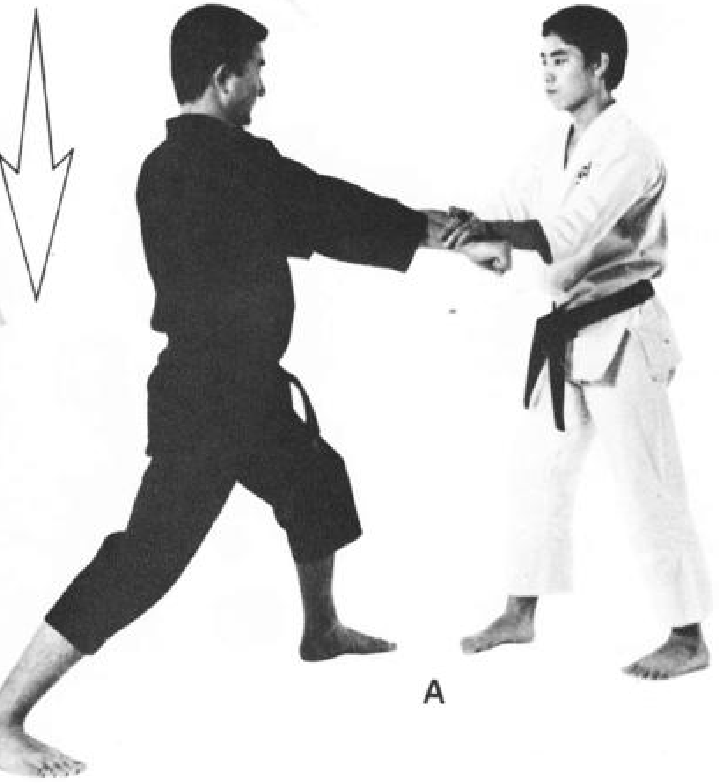

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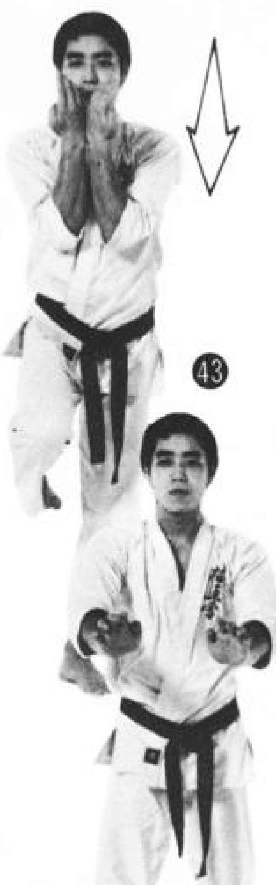

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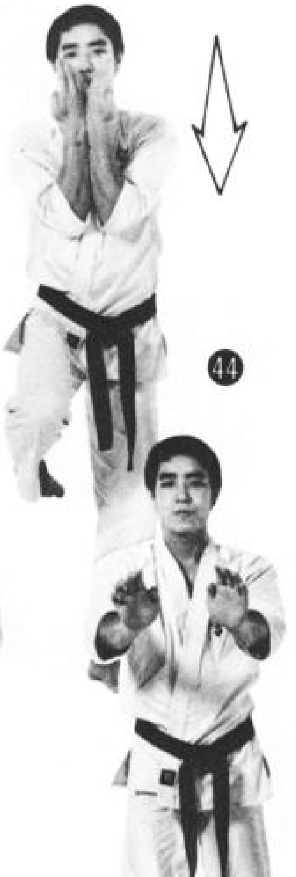

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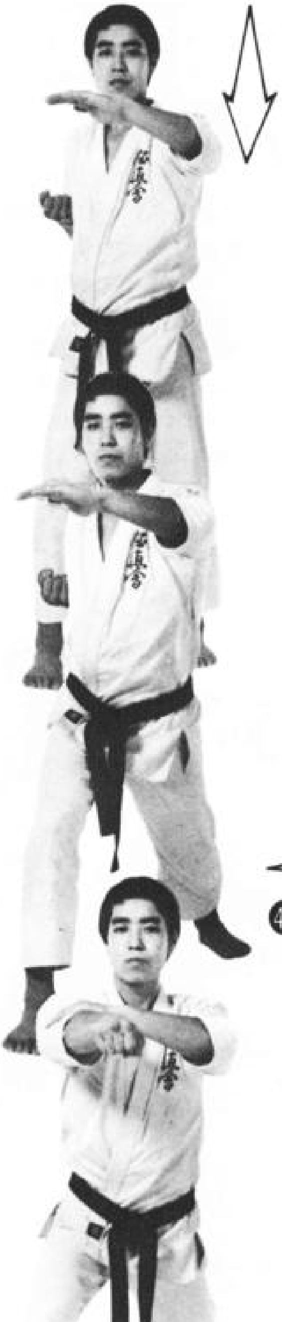

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■ 42. After rising from the crouch, pivot clockwise on your left toes till you face front. Join your palms, and bring them to your face as a cover. Bending your right knee, step forward one-half step, and turning them palms down, lower your hands in a descending palm-heel block.

You can use these movements to control an opponent's arm when he thrusts from the front (A).

■ 43. Repeat step 42.

■ 44. Repeat step 42.

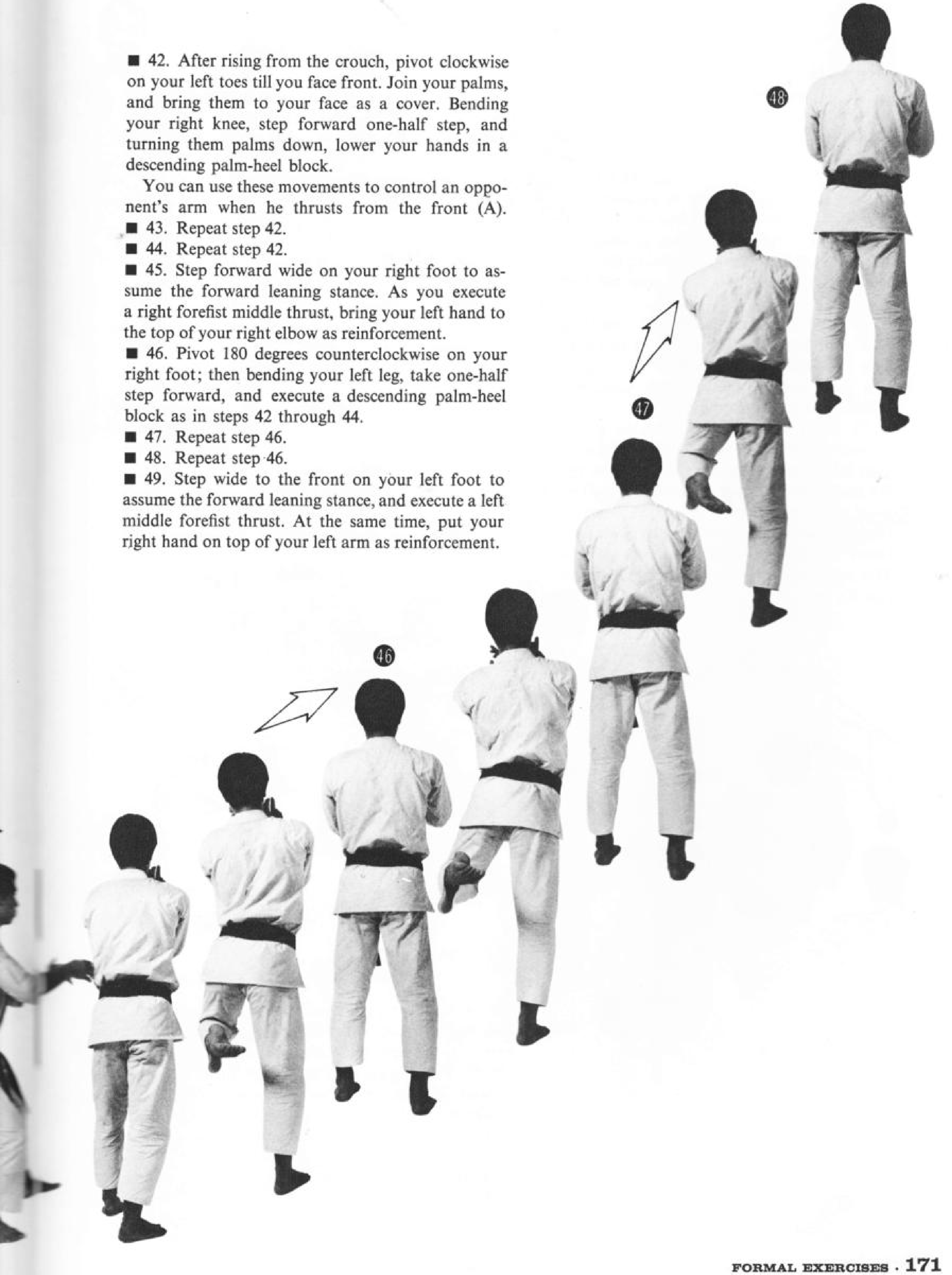
■ 45. Step forward wide on your right foot to assume the forward leaning stance. As you execute a right forefist middle thrust, bring your left hand to the top of your right elbow as reinforcement.

■ 46. Pivot 180 degrees counterclockwise on your right foot; then bending your left leg, take one-half step forward, and execute a descending palm-heel block as in steps 42 through 44.

■ 47. Repeat step 46.

■ 48. Repeat step 46.

■ 49. Step wide to the front on your left foot to assume the forward leaning stance, and execute a left middle forefist thrust. At the same time, put your right hand on top of your left arm as reinforcement.

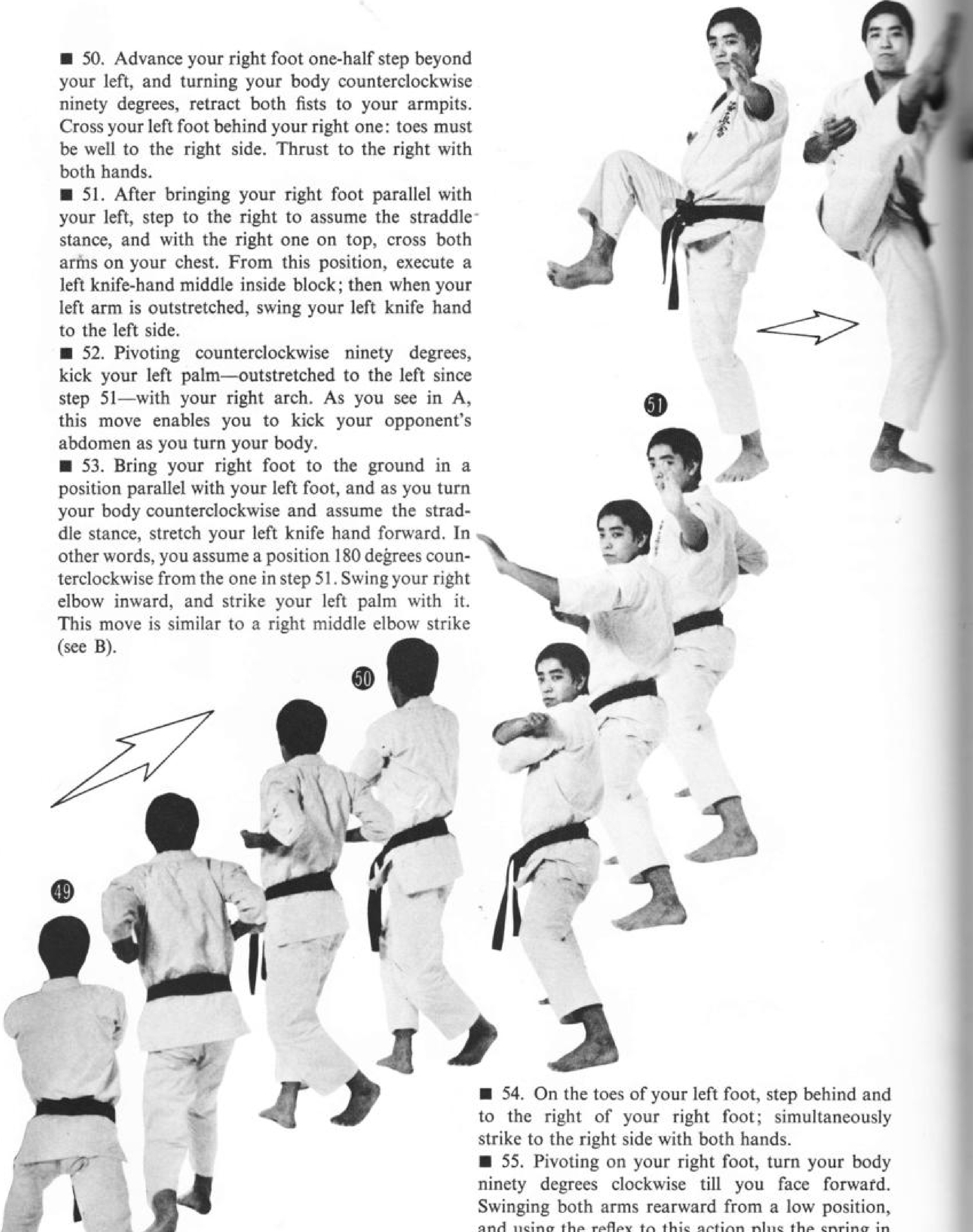


■ 50. Advance your right foot one-half step beyond your left, and turning your body counterclockwise ninety degrees, retract both fists to your armpits. Cross your left foot behind your right one: toes must be well to the right side. Thrust to the right with both hands.

■ 51. After bringing your right foot parallel with your left, step to the right to assume the straddle stance, and with the right one on top, cross both arms on your chest. From this position, execute a left knife-hand middle inside block; then when your left arm is outstretched, swing your left knife hand to the left side.

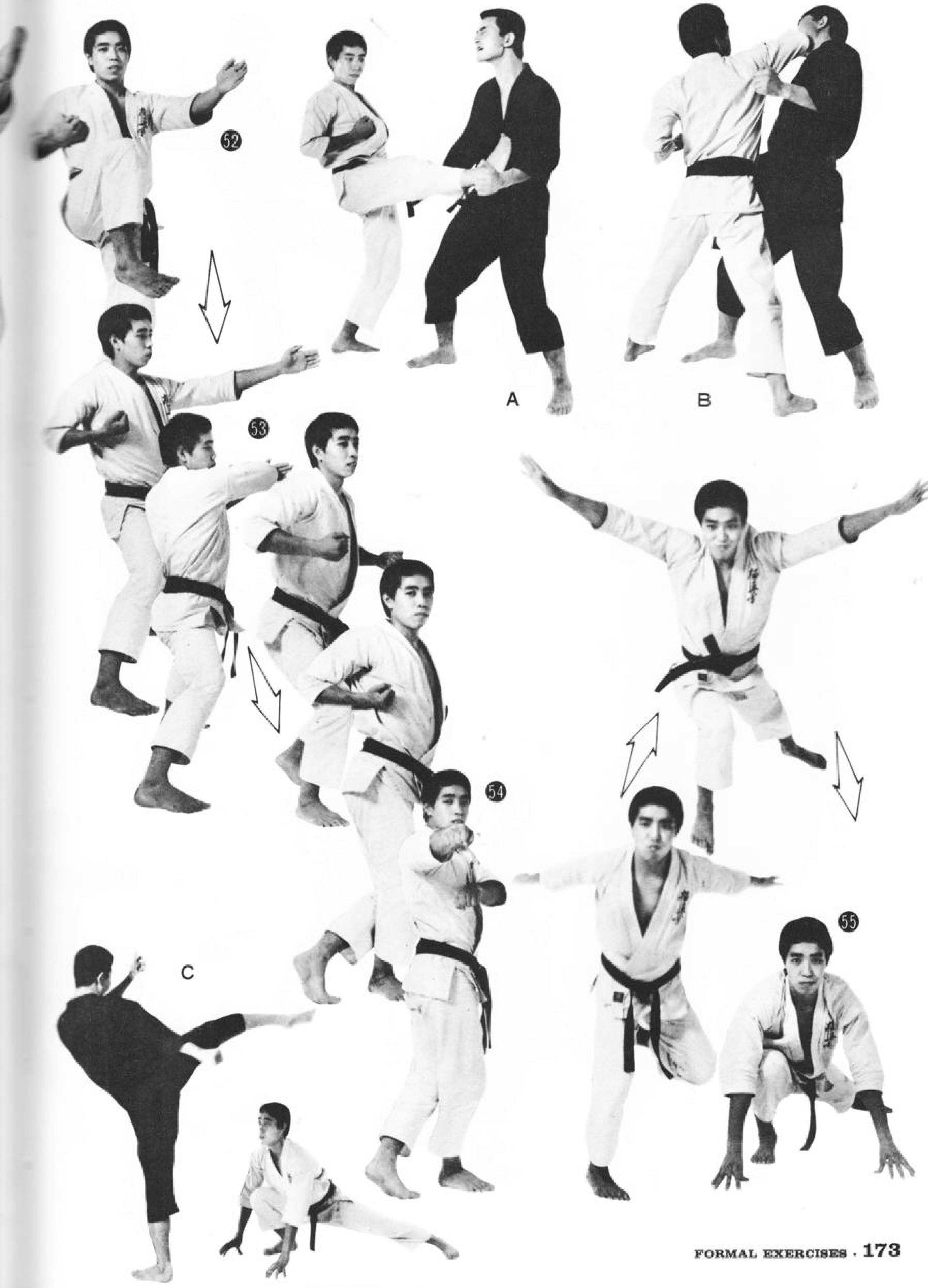
■ 52. Pivoting counterclockwise ninety degrees, kick your left palm—outstretched to the left since step 51—with your right arch. As you see in A, this move enables you to kick your opponent's abdomen as you turn your body.

■ 53. Bring your right foot to the ground in a position parallel with your left foot, and as you turn your body counterclockwise and assume the straddle stance, stretch your left knife hand forward. In other words, you assume a position 180 degrees counterclockwise from the one in step 51. Swing your right elbow inward, and strike your left palm with it. This move is similar to a right middle elbow strike (see B).



■ 54. On the toes of your left foot, step behind and to the right of your right foot; simultaneously strike to the right side with both hands.

■ 55. Pivoting on your right foot, turn your body ninety degrees clockwise till you face forward. Swinging both arms rearward from a low position, and using the reflex to this action plus the spring in your legs, jump as high as you can. When you land, outstretch your left leg as if you were crawling. Dropping fast in this fashion helps you dodge your opponent's roundhouse kick (C).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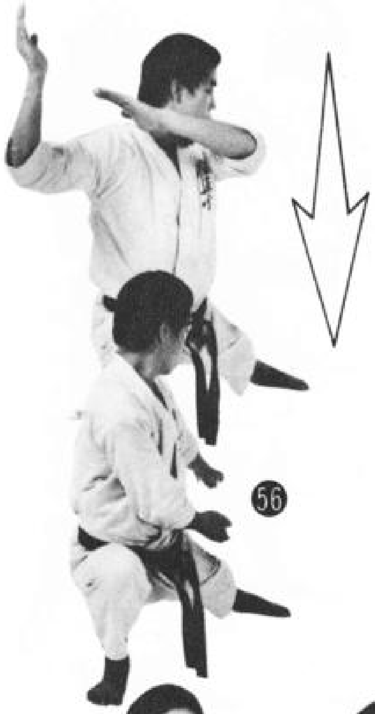

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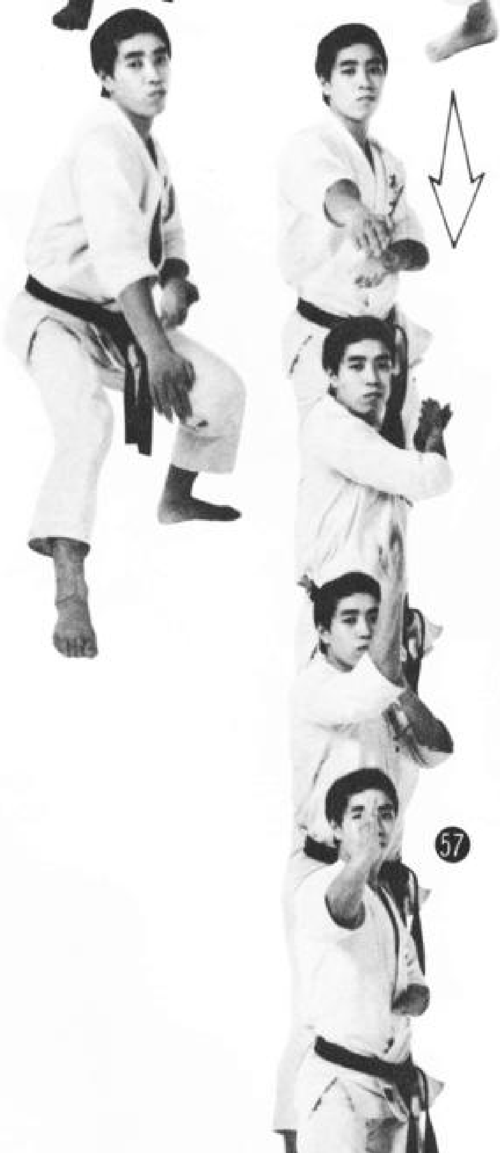

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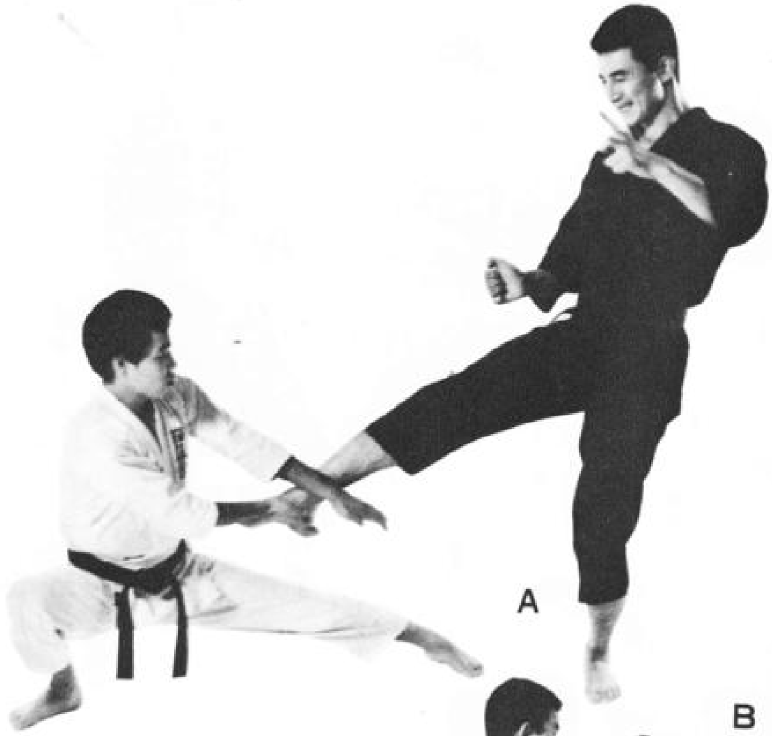

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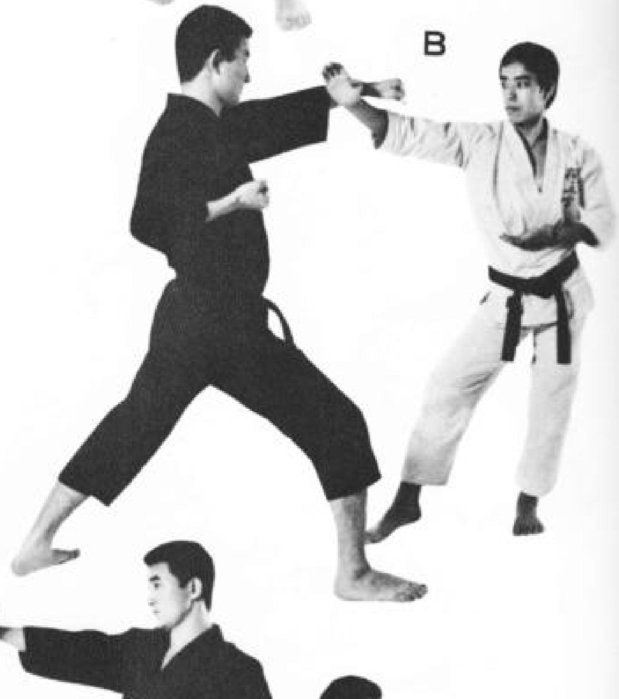

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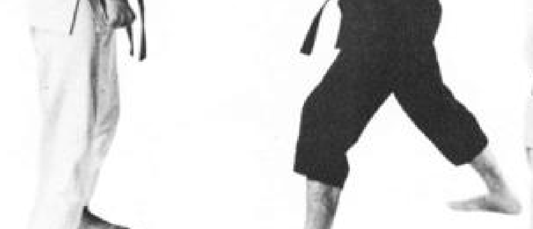

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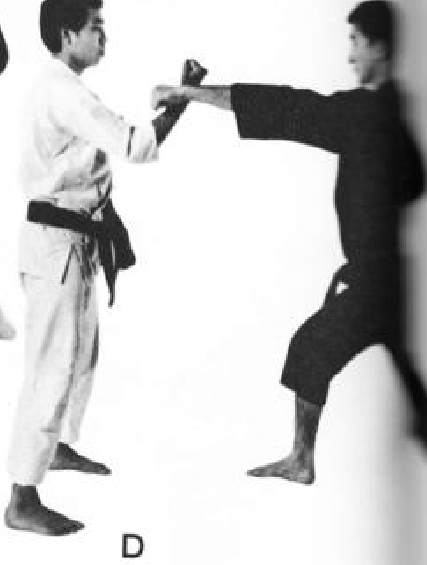


D

■ 56. Without changing the positions of your feet, turn your body ninety degrees clockwise so that you face left. Swinging both knife hands above your head and to the right, sharply lower them diagonally to the left. In these moves, you turn away from an opponent's front kick directed from your left side and block it with both knife hands (A).

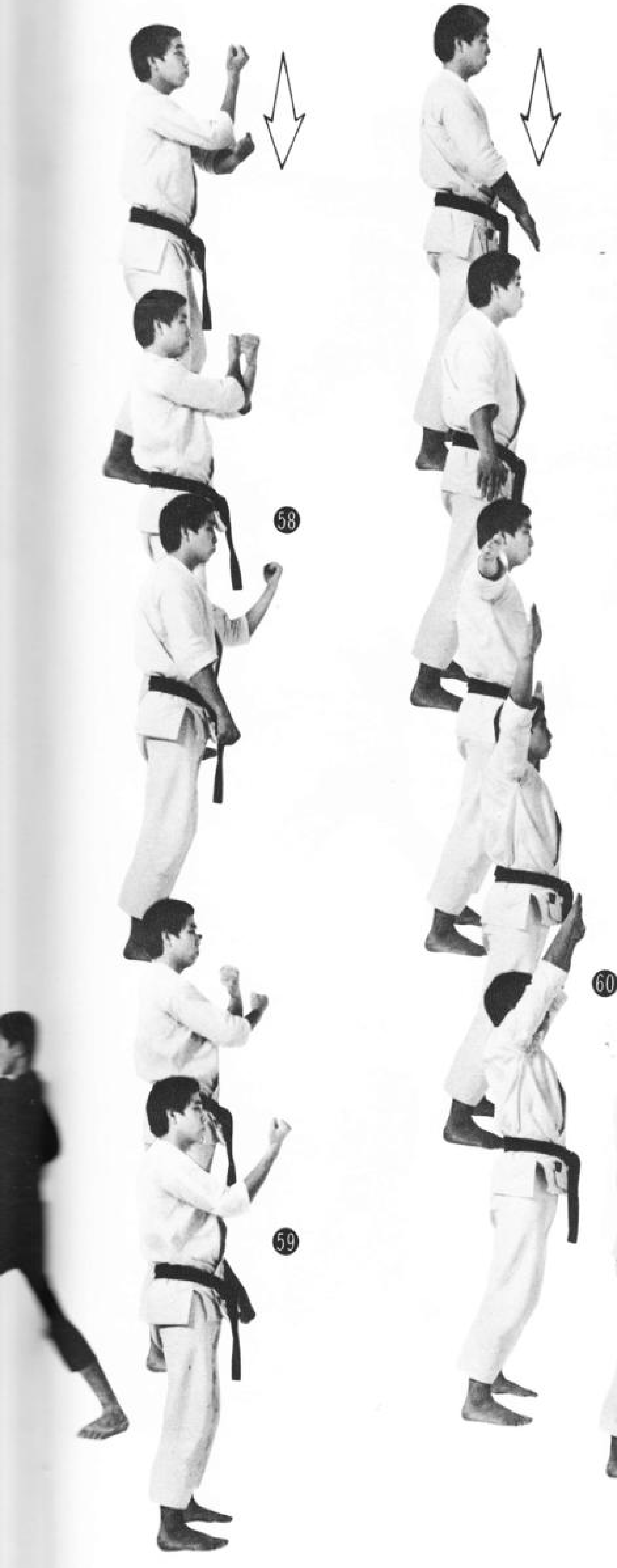
■ 57. As you rise, put your weight on your left foot, face forward, and retract your right foot slightly to make it possible to assume the cat stance. Execute a knife-hand roundhouse block as in step 8 (B).

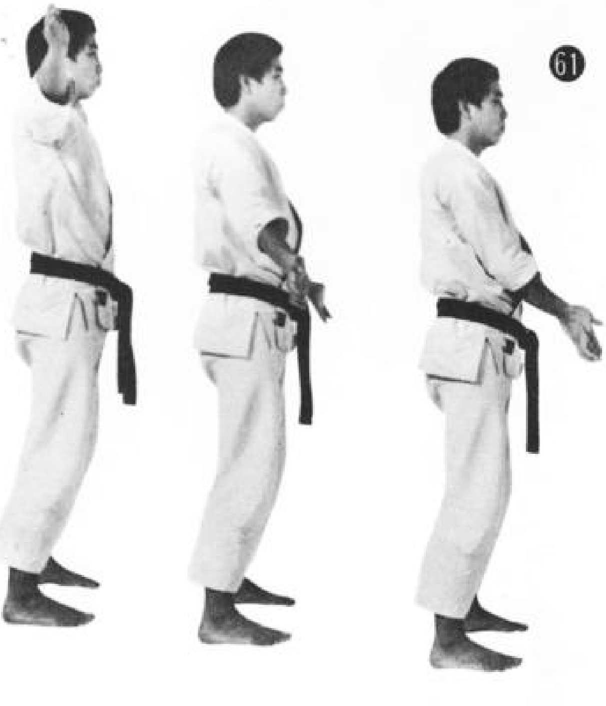
■ 58. Without altering the positions of your feet, turn your body ninety degrees counterclockwise so that you face left, and assume a stable stance. Execute a right lower parry followed by a left middle inside block (C—this is similar to the basic forefist middle inside block and lower parry).

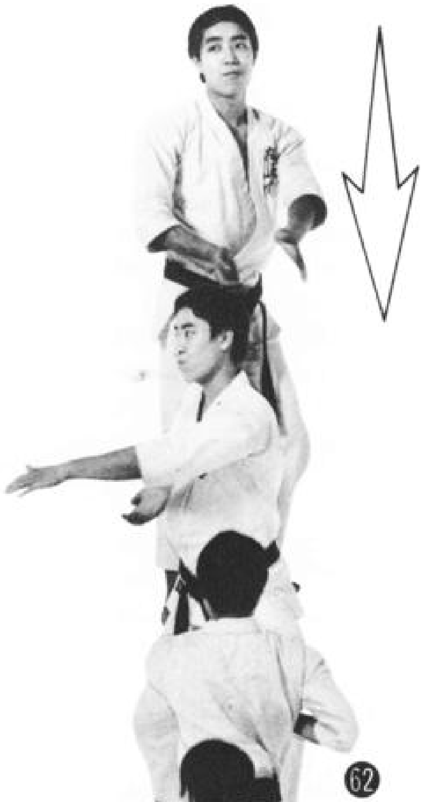
■ 59. Follow with a right middle inside block and a left lower parry (D).

■ 60. In the same position, bring your hands together in front of your solar plexus, and then as in step 3, raise them above your head. This is a second symbolic gesture to promote spiritual and physical unity.

■ 61. After lowering your hands to your solar plexus, strike your right knife hand into your left palm as you did at step 4.







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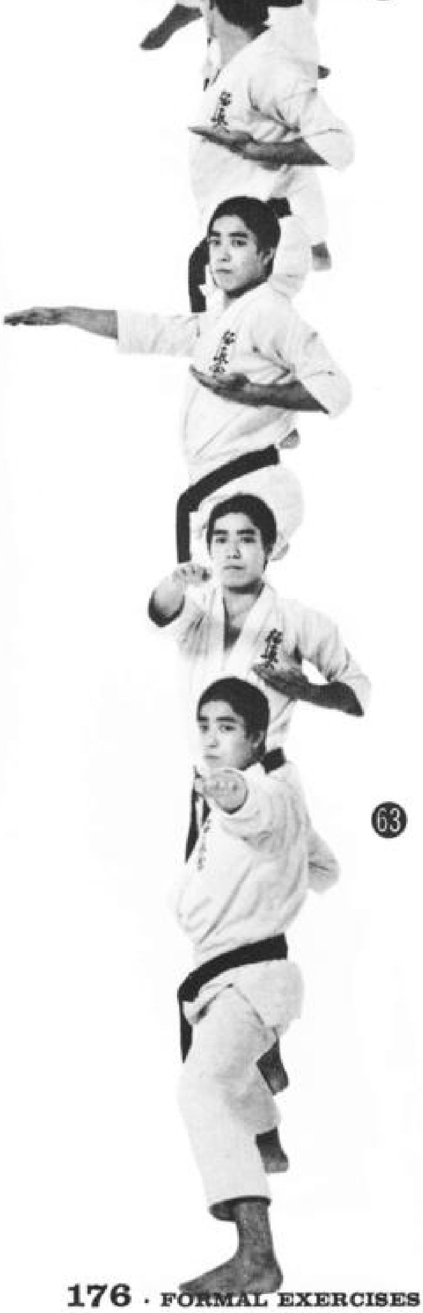

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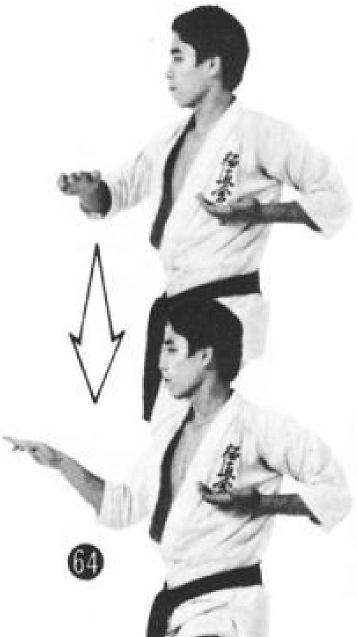

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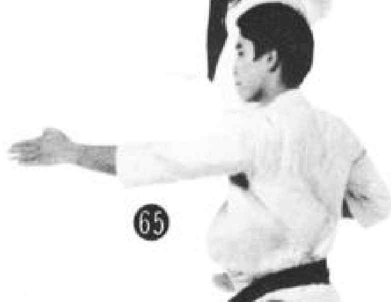

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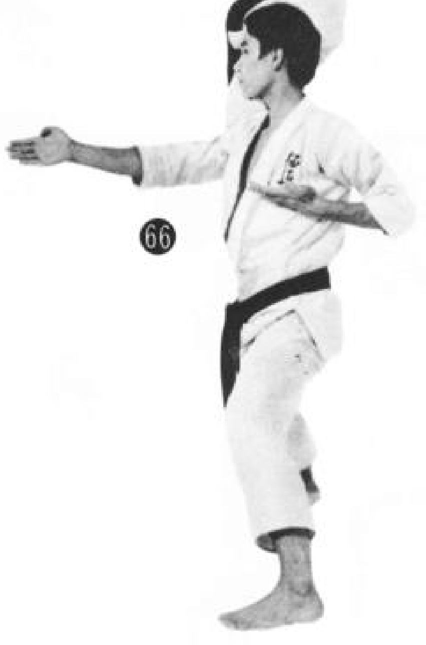

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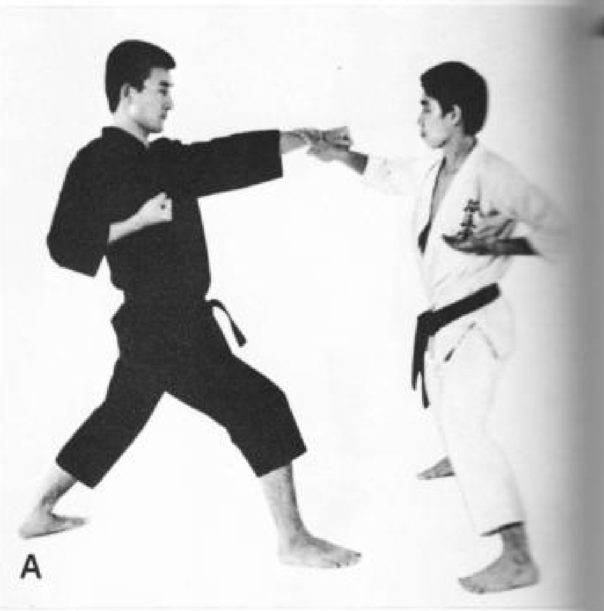

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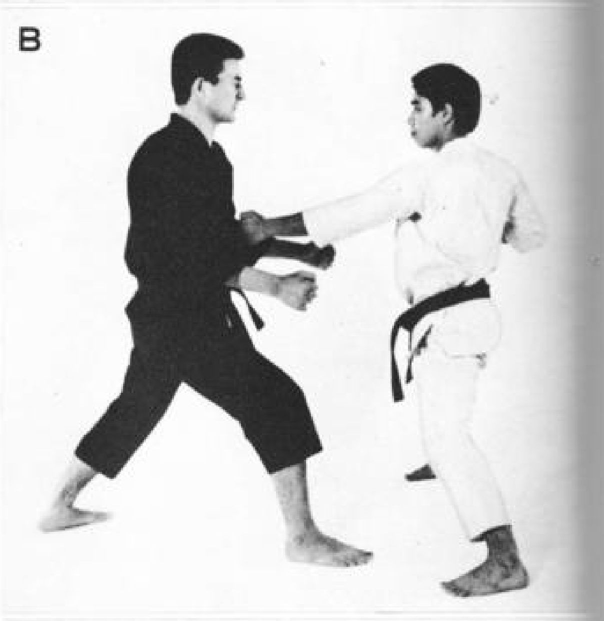

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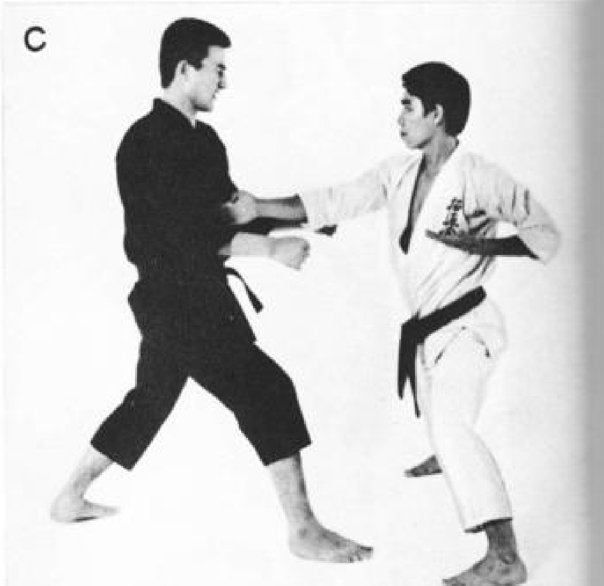

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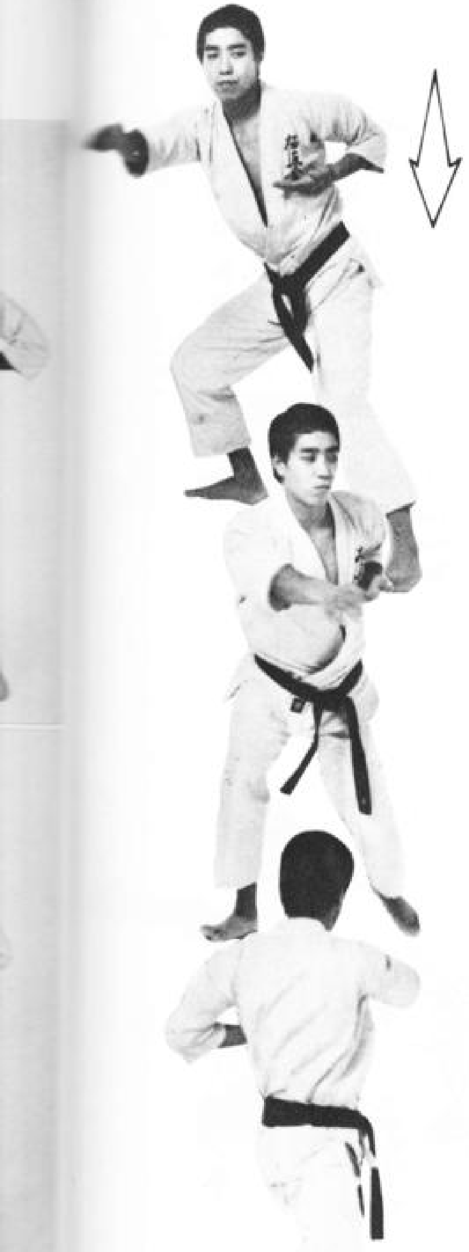

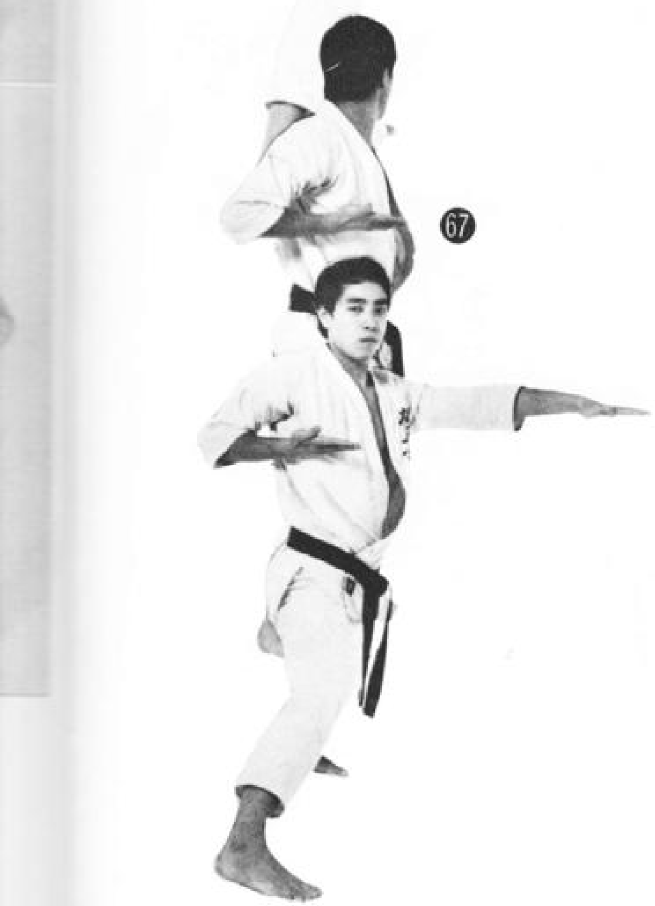

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■ 62. Next, pivoting on your left foot, turn clockwise 180 degrees, and after bringing your right foot to a position parallel with that of your left, step right to assume the straddle stance. Retract your right hand to your armpit, and outstretch your left arm. Turning your extended left knife hand parallel with the ground, swing it well to the right side. When it is full right, execute a right spear hand, accompanied by a simultaneous retracting of the left hand.

■ 63. Turning the palm parallel with the ground, leave your right hand outstretched, and swing it counterclockwise to the left. When it is full left, execute a left spear hand; retract your right hand.

■ 64. From the same position, execute a right knife-hand hook. As you see in A, this series of movements allows you to deflect your opponent's thrust.

■ 65. Follow with a left spear hand (B).

■ 66. Continue with a right spear hand (C).

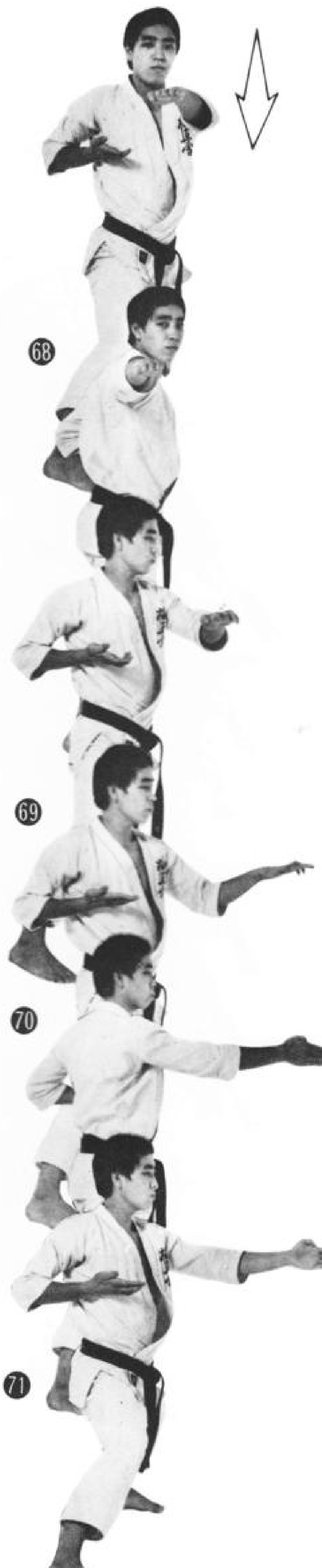
■ 67. Retaining it in the same position, pivot on your right foot, and swing your left leg and your whole body counterclockwise 180 degrees. Extend your right hand, and holding it parallel with the ground, swing it to the left side. When it is full left, execute a left spear hand.

■ 68. Leaving your left hand extended parallel with the ground, swing it clockwise till it is full right; then execute a right spear hand.

■ 69. In the same position, execute a left knife-hand hook.

■ 70. Continue with a right spear hand.

■ 71. Follow this with a left spear hand.



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■ 72. Without changing its position, pivot clockwise 90 degrees on your left foot till your body faces forward and is in the straddle stance. Extend your left arm parallel to the ground, and swing it to your right side; execute a right spear hand.

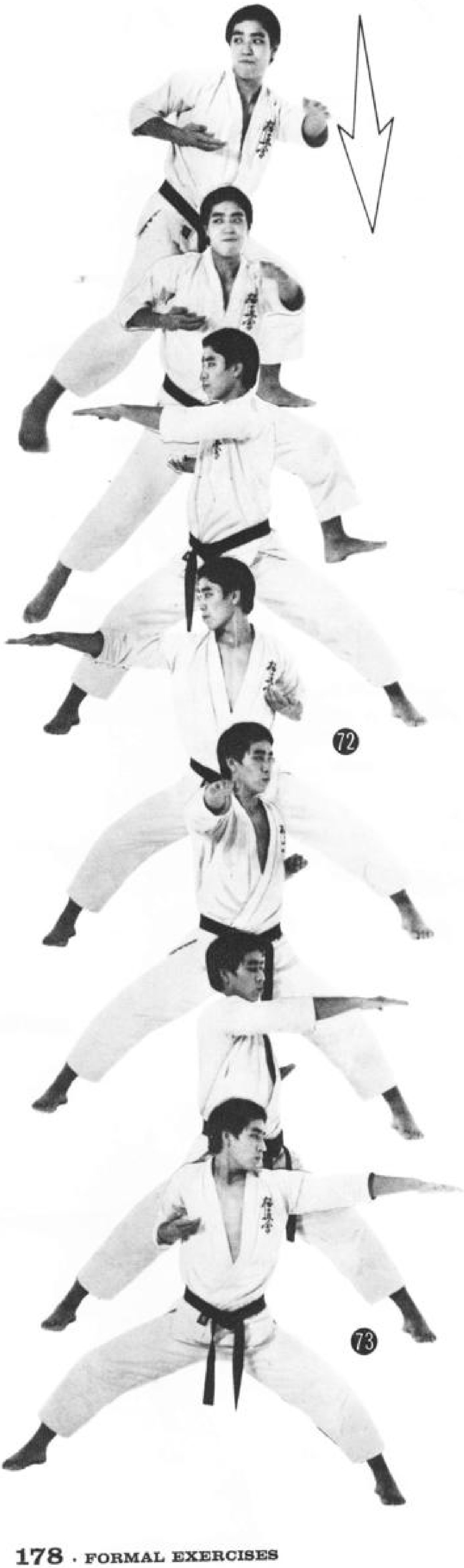
■ 73. From the same position, extend your right hand, and swing it parallel to the ground to full left; execute a left spear hand.

■ 74. From the same position, execute a right knife-hand hook, as you did in step 64.

■ 75. Follow with a left spear hand.

■ 76. Next, a right spear hand.

■ 77. Without changing position, cross your right foot in front of your left one; Then bring your left



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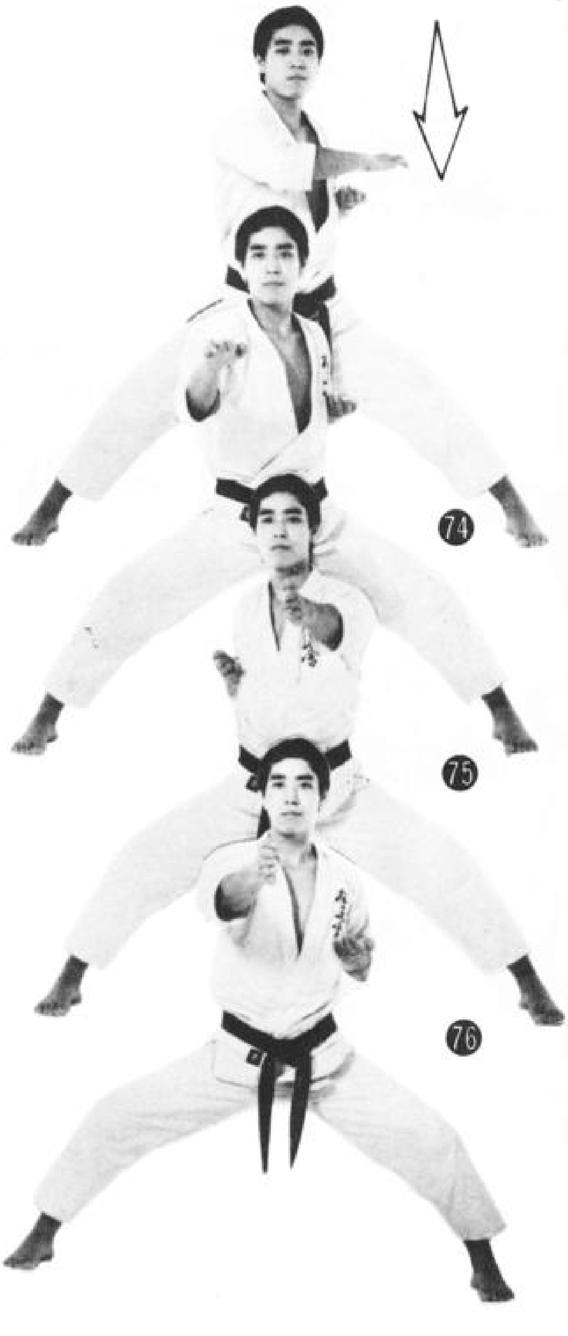

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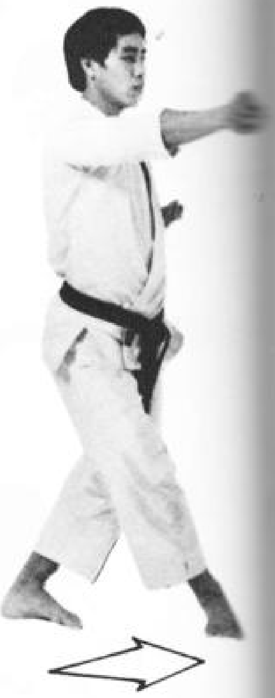


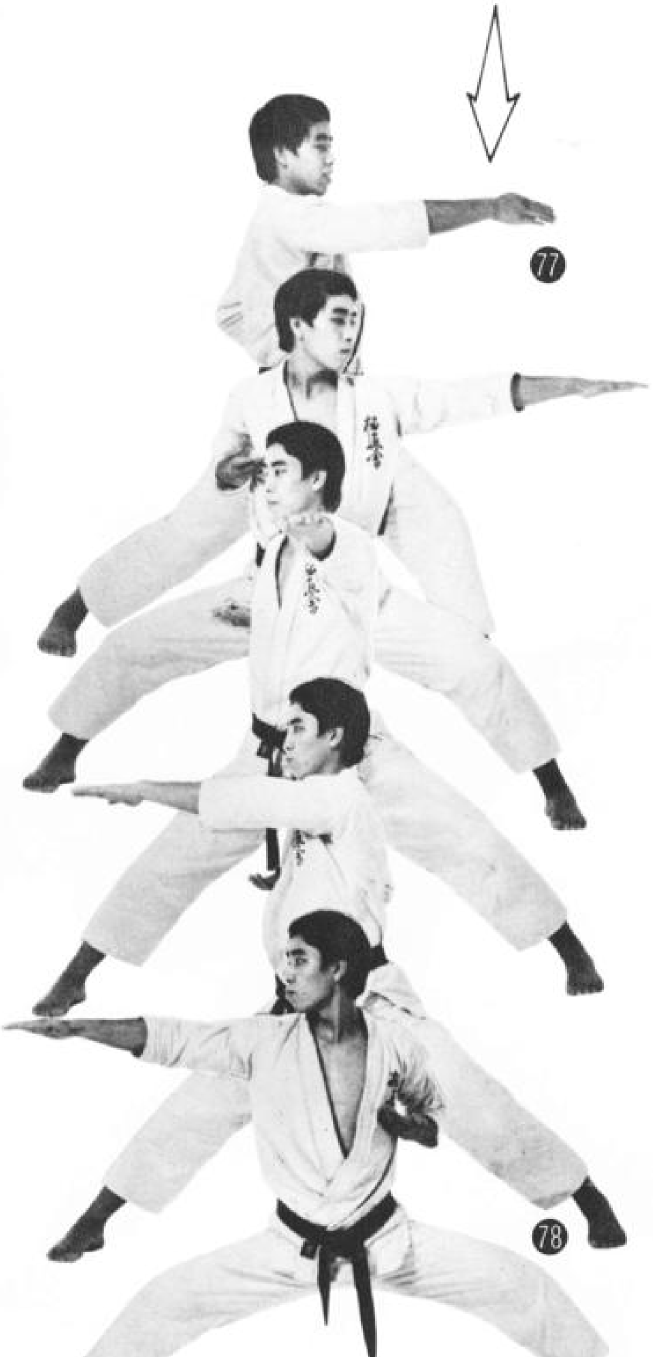
foot parallel with your right one, and step to the right to assume the straddle stance. Extend your right arm, and holding it parallel with the ground, swing it full left; execute a left spear hand.

■ 78. Extend your left arm, and holding it parallel to the ground, swing it full right; continue with a right spear hand.

■ 79. Execute a left knife-hand hook.

■ 80. Next a right spear hand.

■ 81. Follow with a left spear hand. In other words, though you face forward, steps 77 through 81 are a repetition of steps 67 through 71.



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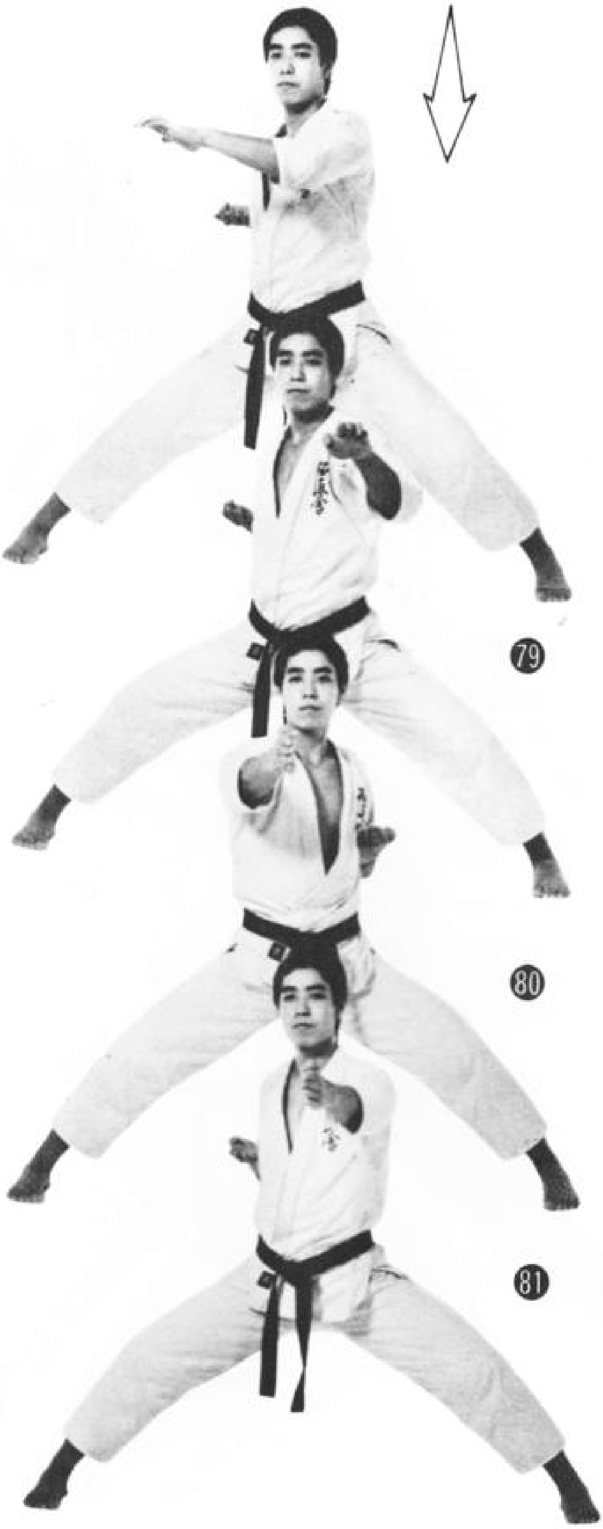

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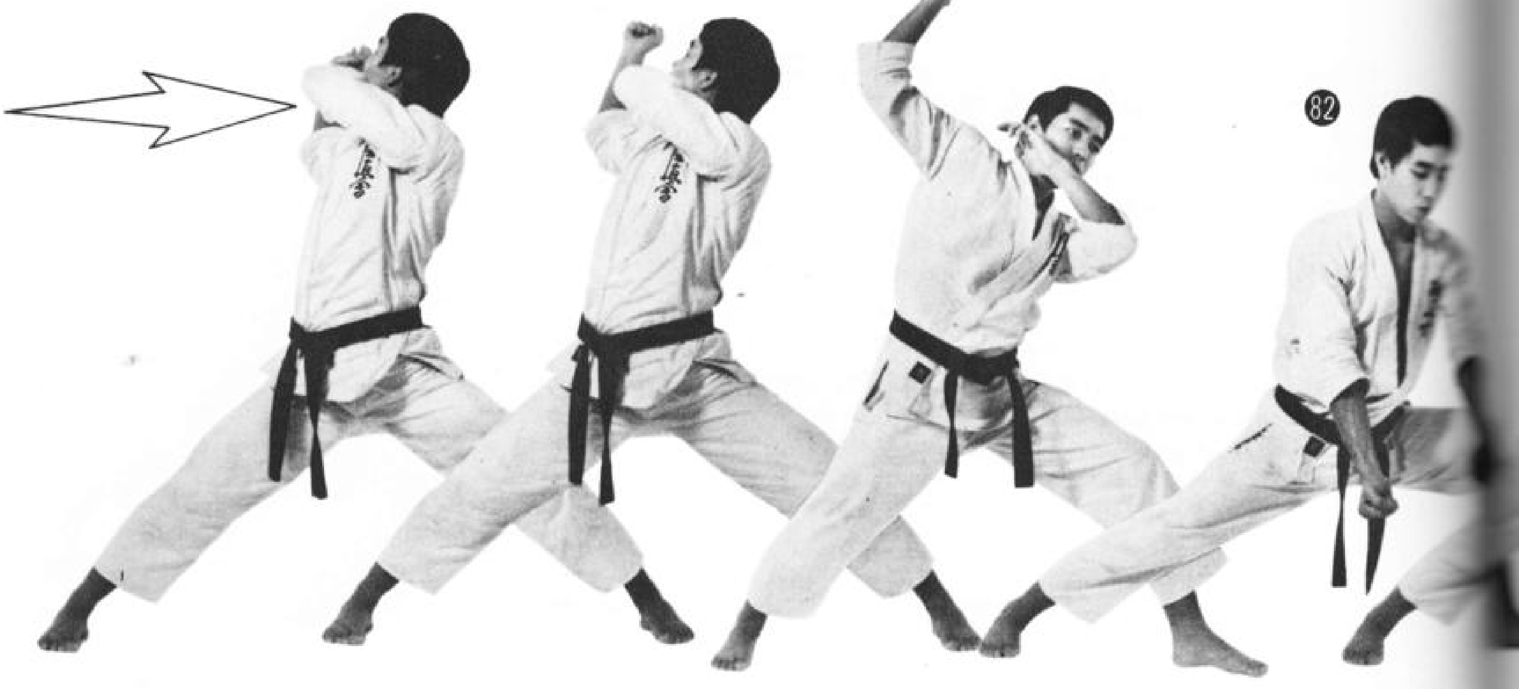
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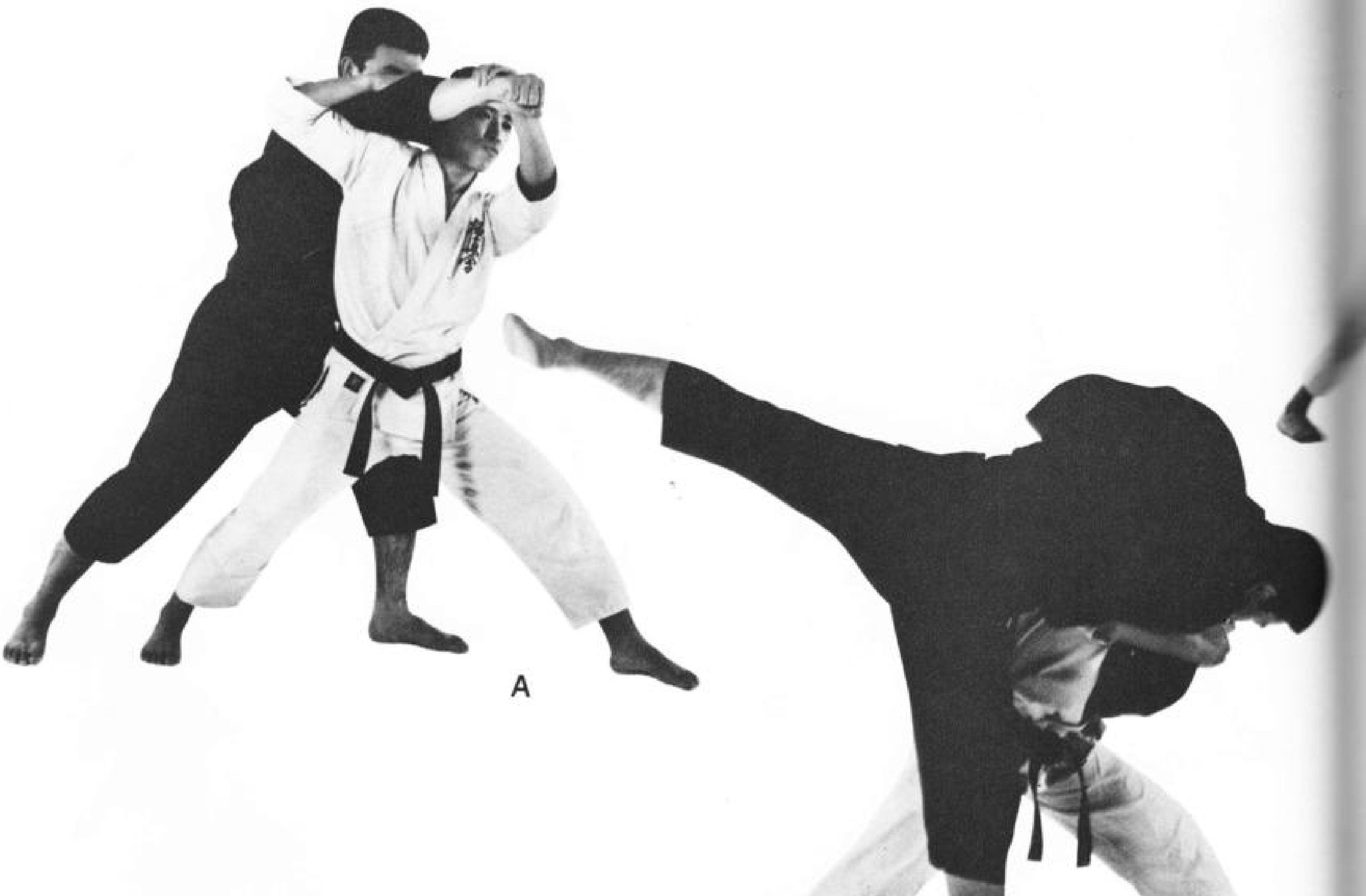
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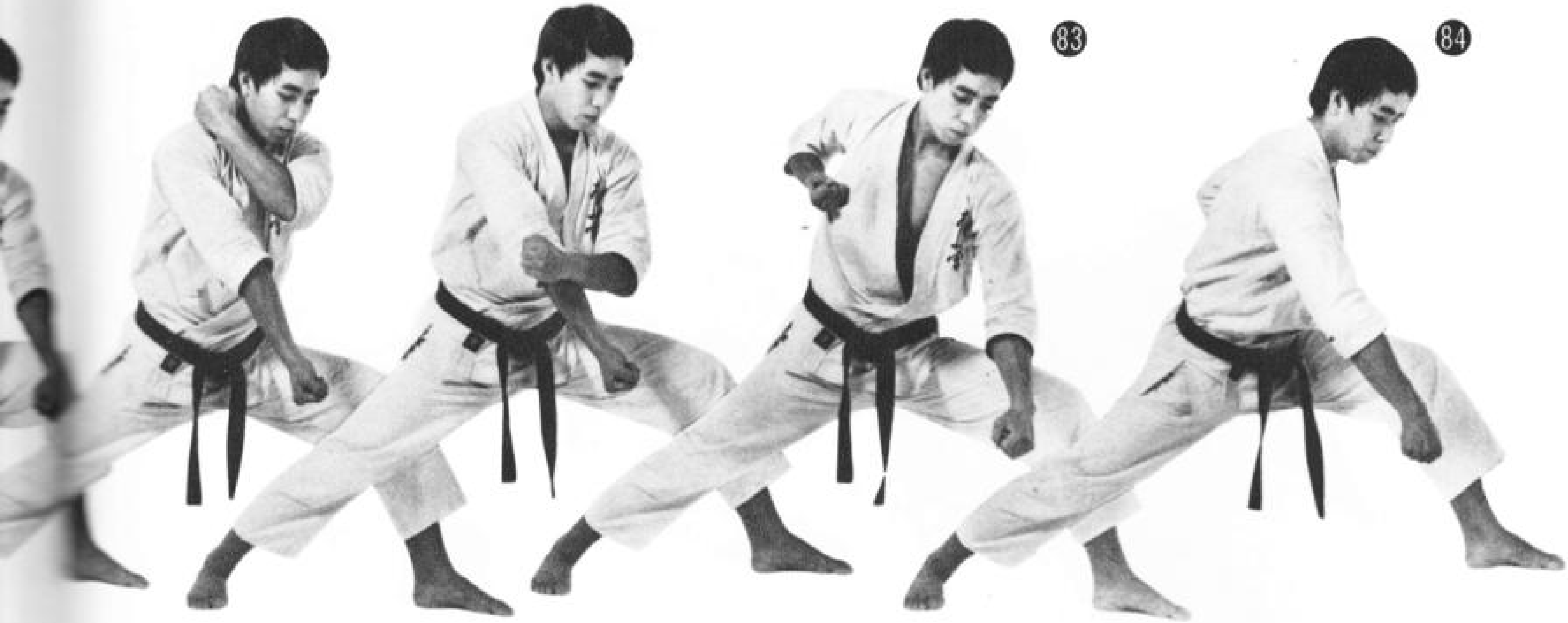
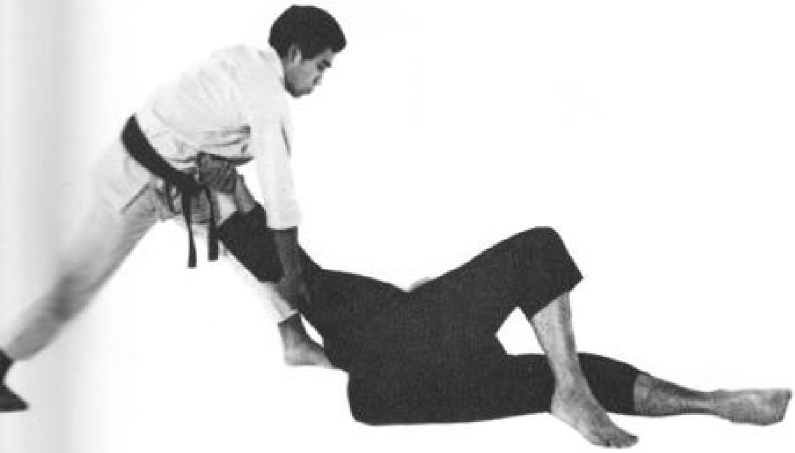


■ 82. Swinging both hands to a position behind your right ear, sharply snap them downward to the inside of your left knee.

■ 83. Execute a basic left lower parry.

■ 84. Follow with a basic right forefist descending thrust.

The moves in 82 through 84 (as you see in A through D) are useful in applying a judo *seoinage* against an opponent attacking from the rear. After you have thrown him, you can use a forefist strike to his face.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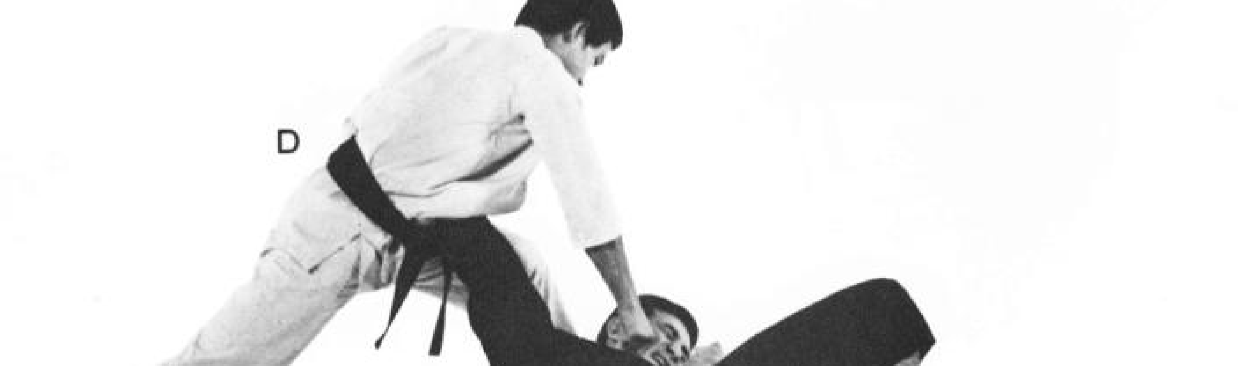
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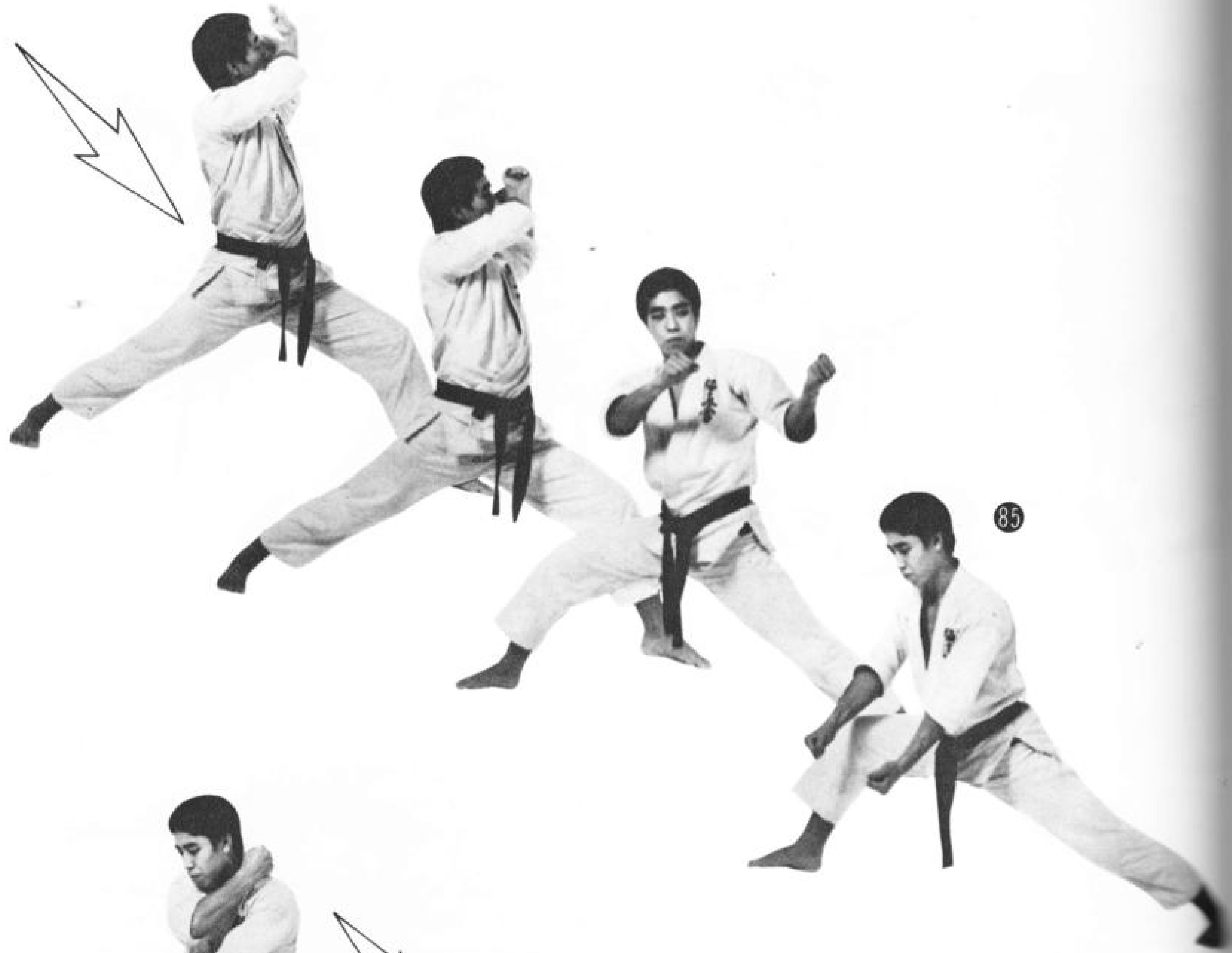

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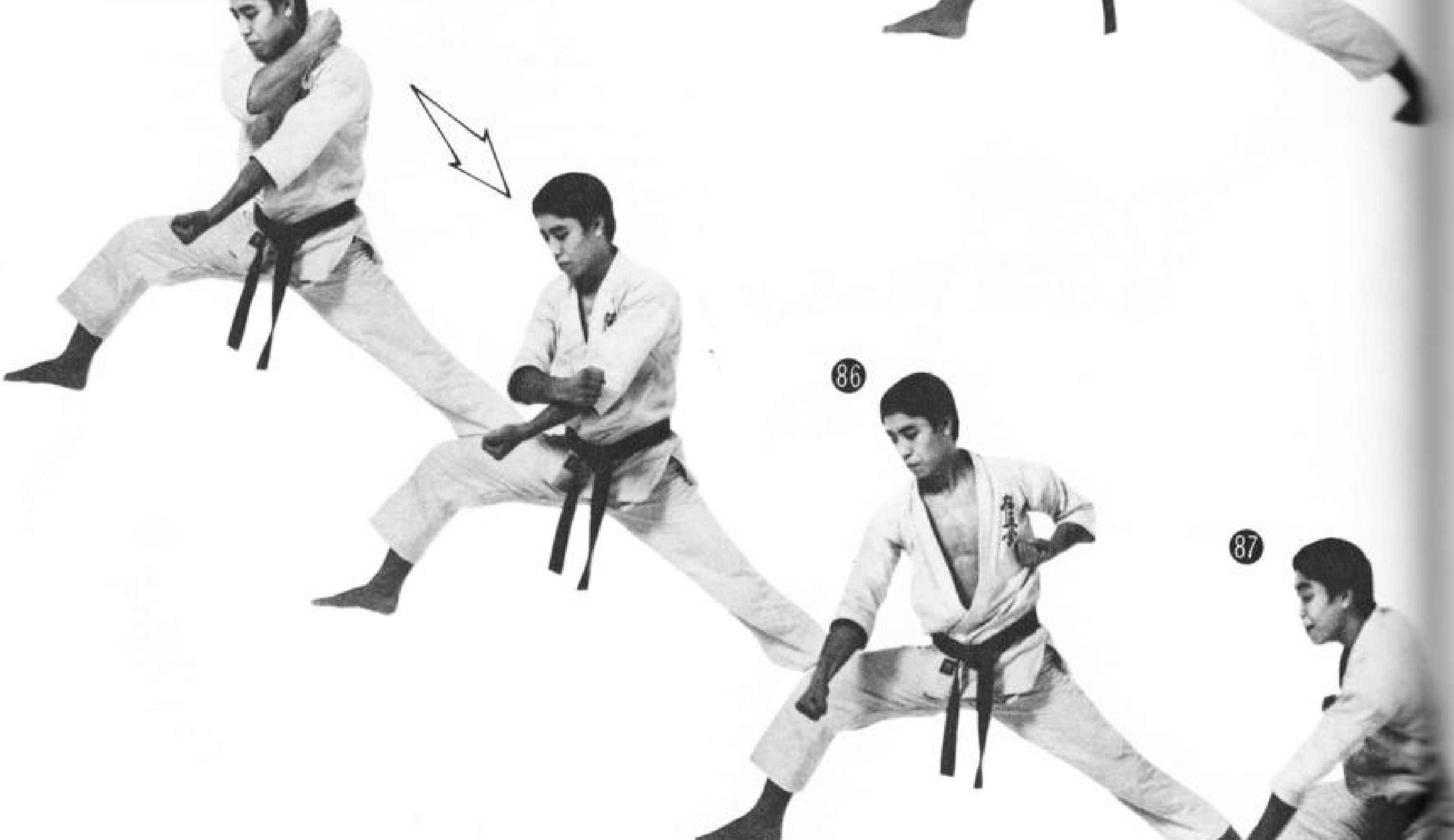

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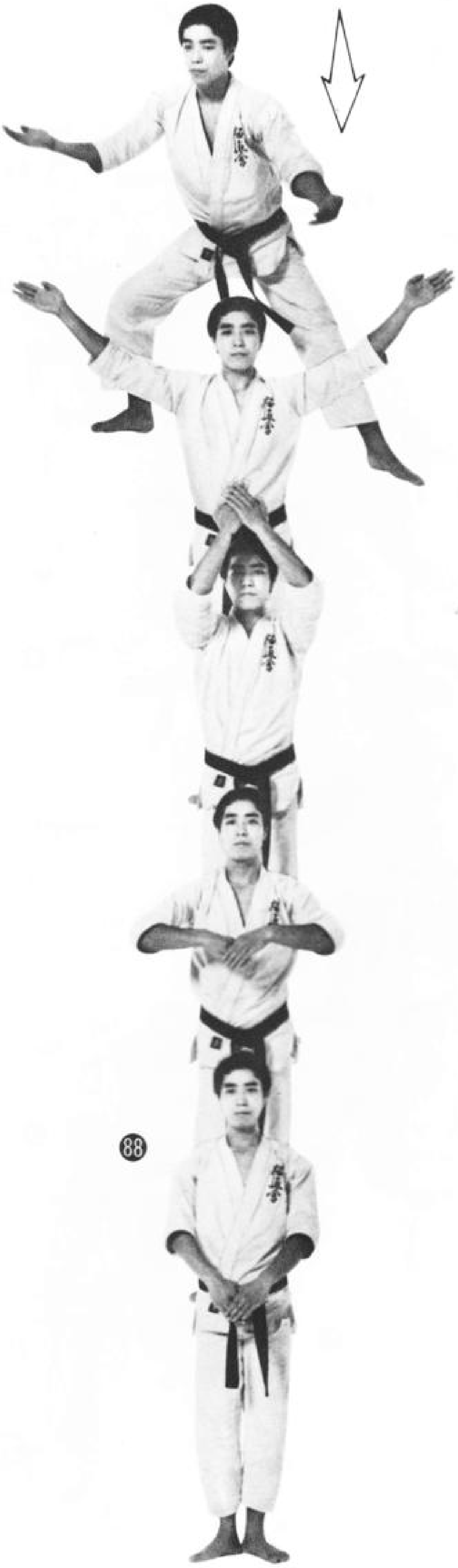
■ 85. Swing both hands to a position behind your left ear; then snap them sharply downward to the inside of your right knee.

■ 86. Follow with a right lower parry.

■ 87. Next, execute a left forefist descending thrust. Shout as you do so. The moves in steps 85 through 87 are the same as those in 82 through 84 except that right and left are reversed.

■ 88. Rise, and draw your left foot to your right one. Joining your heels, assume the open-toe stance, and swinging both arms to the outside, bring them together over your head. Finally, lower them immediately to your solar plexus, and stand quietly.



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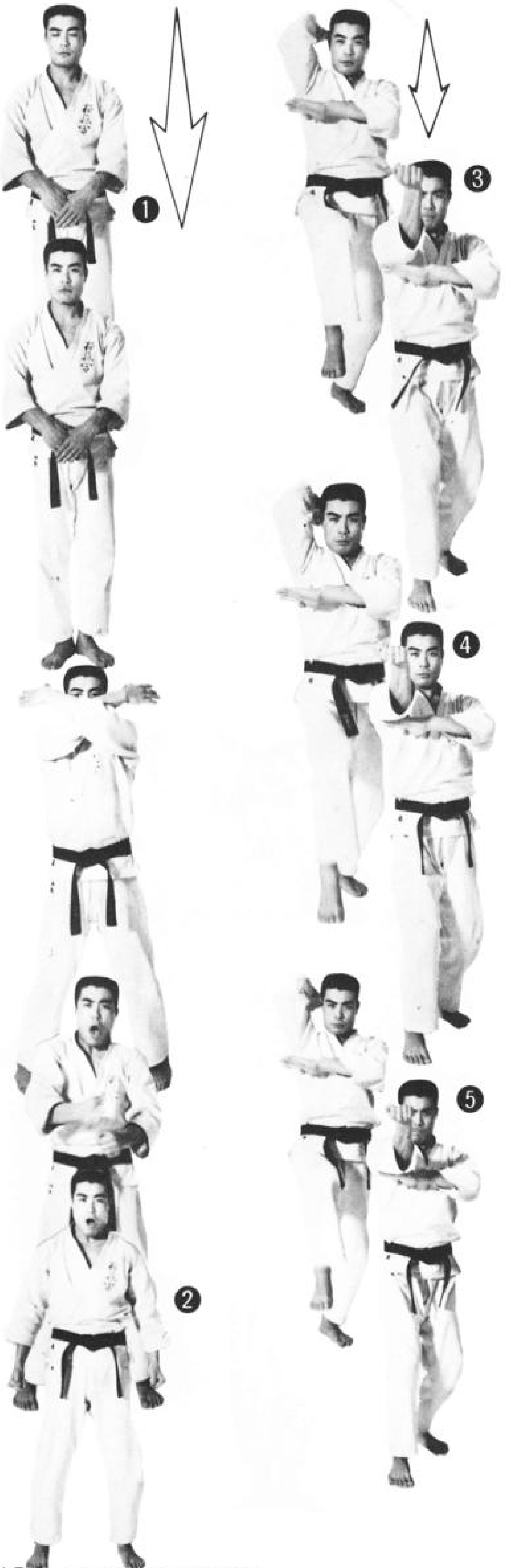


sushiho

■ 1. Standing in the open-toe stance in silent meditation, join your hands in front of you, left hand on top.

■ 2. Open your eyes, and look straight forward. Simultaneously, swinging your arms from the outside to the inside, cross them in front of your face, and without altering the positions of your toes, allow your heels to open naturally till you are in the pigeon-toe stance. Next, as you execute an *ibuki* breathing exercise, assume the parallel open stance.

■ 3. Turning it palm down, bring your left hand to your right armpit. After you bend your right elbow, swing that arm down as you take one-half step forward on your right foot. As your right foot returns to the floor, execute a right inverted fist strike (A). In this instance you can use your left palm heel to parry your opponent's thrust from above, and as you step forward, strike his face with your right inverted fist.

■ 4. Repeat step 3.

■ 5. Repeat step 3.

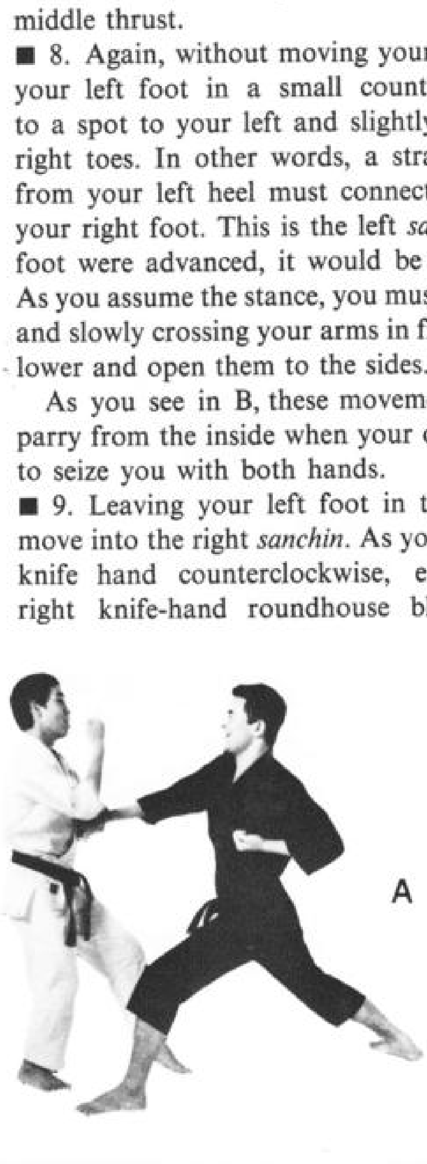
■ 6. Leaving your right foot as it is, assume the *sanchin* stance by moving your left foot to your left side. Execute a right forefist middle thrust.

■ 7. From the same position, execute a left forefist middle thrust.

■ 8. Again, without moving your right foot, swing your left foot in a small counterclockwise circle to a spot to your left and slightly in front of your right toes. In other words, a straight line running from your left heel must connect with the toes of your right foot. This is the left *sanchin;* if the right foot were advanced, it would be the right *sanchin*. As you assume the stance, you must clench your fists, and slowly crossing your arms in front of your chest, lower and open them to the sides.

As you see in B, these movements allow you to parry from the inside when your opponent attempts to seize you with both hands.

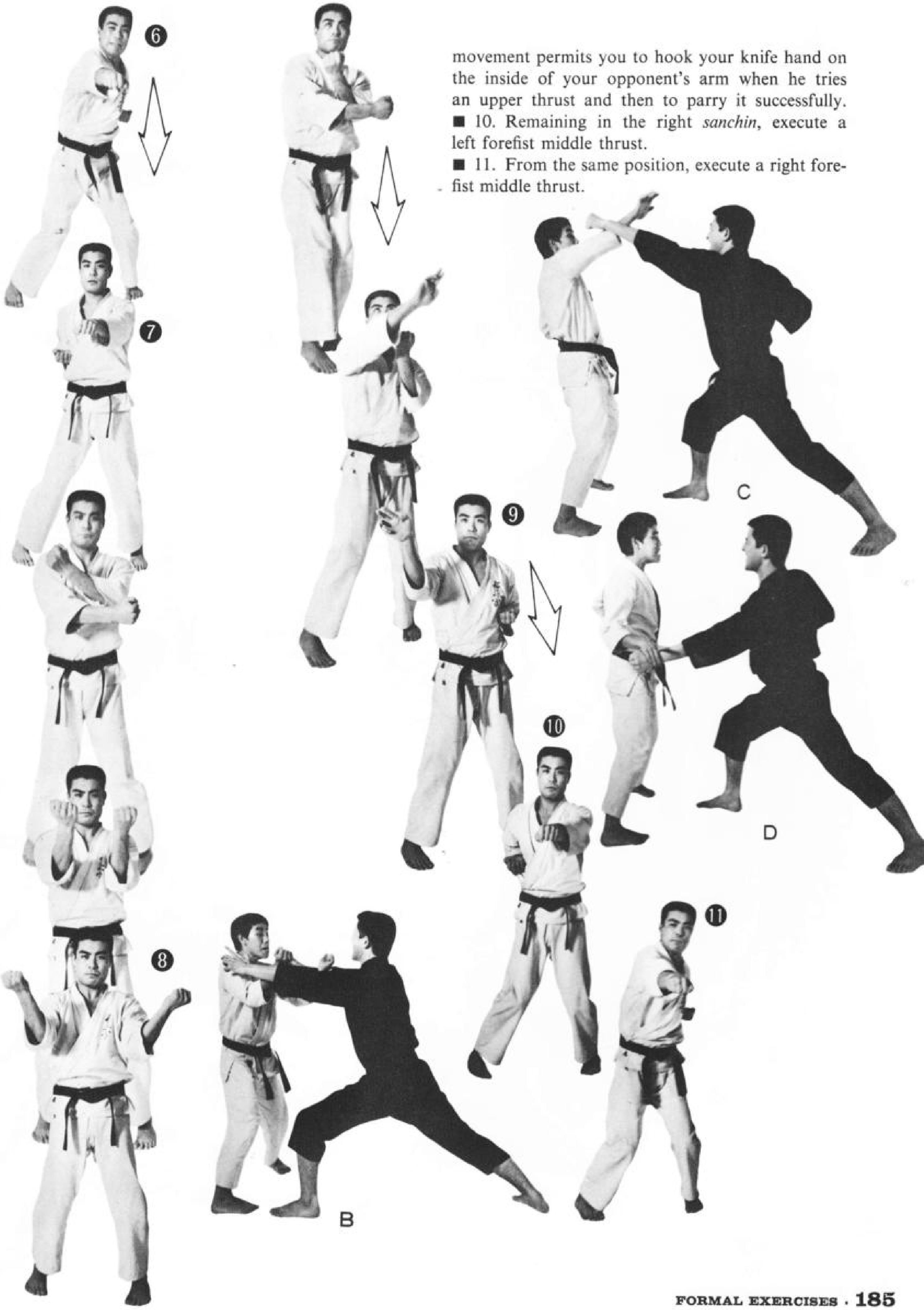
■ 9. Leaving your left foot in the same position, move into the right *sanchin*. As you swing your right knife hand counterclockwise, execute an upper right knife-hand roundhouse block (C–D). This

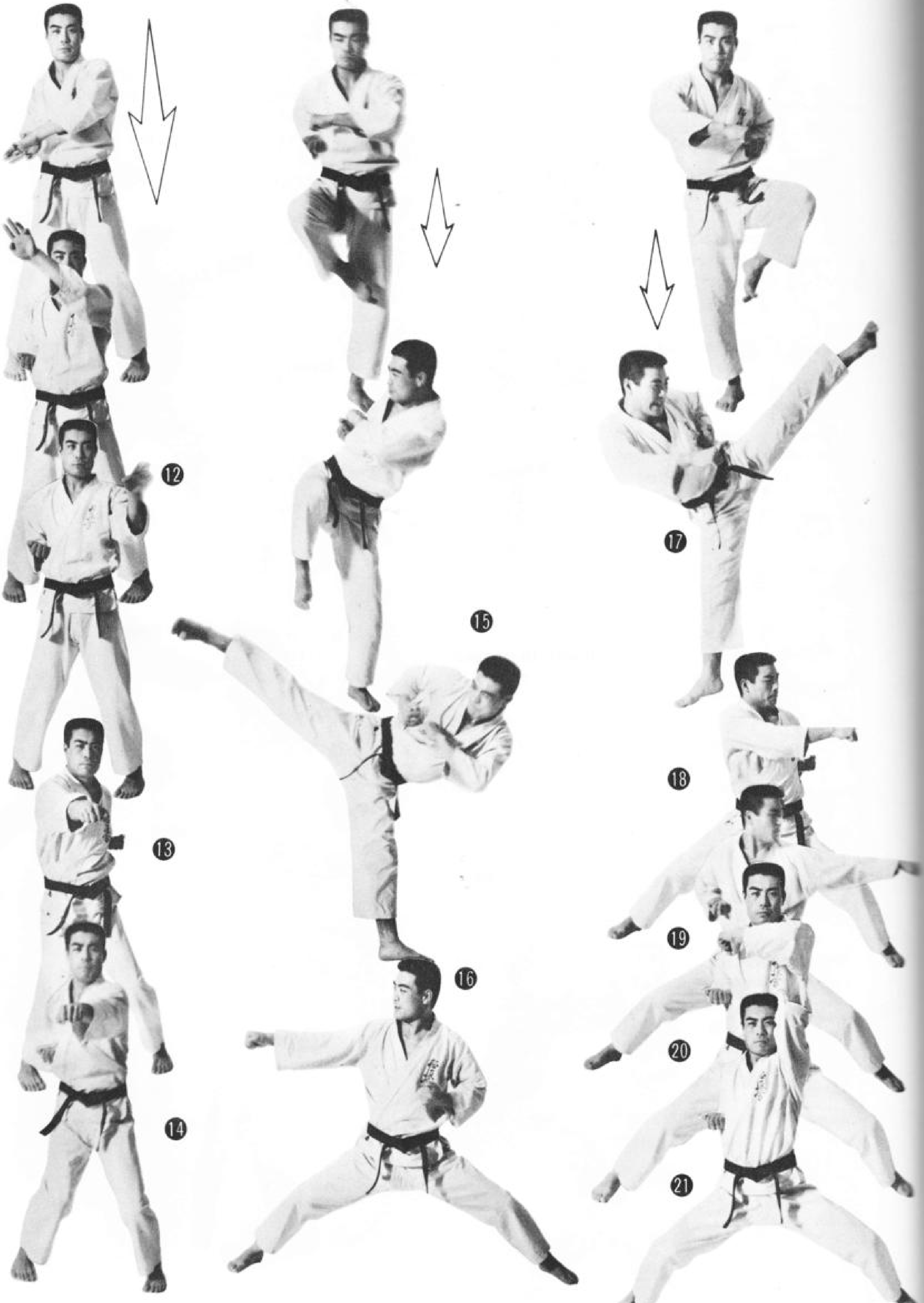

A

movement permits you to hook your knife hand on the inside of your opponent's arm when he tries an upper thrust and then to parry it successfully.

■ 10. Remaining in the right *sanchin*, execute a left forefist middle thrust.

■ 11. From the same position, execute a right forefist middle thrust.

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■ 12. Without changing your position and moving your hand in a clockwise direction, execute a left knife-hand upper roundhouse block.

■ 13. From the same position, execute a right forefist middle thrust.

■ 14. From the same position, follow with a left forefist middle thrust.

■ 15. Leaving your left foot in the same position, bring your right foot to the inside of your left knee, and retracting your right fist to your right armpit and placing your left fist on top of your right fist, execute a right side kick.

■ 16. Opening your right foot wide to the side, assume the straddle stance, and when your right foot touches the ground, thrust your right fist in a straight line to your right side.

■ 17. Leaving your right foot as it is, bring your left foot to the inside of your right knee; and retracting your left fist to your left armpit, put your right fist on top of it, and execute a left side kick. As you see in A, this set of moves is an effective block against your opponent's thrust from the side.

■ 18. Open your left leg wide to your left side to put you in the straddle stance; the moment your left foot contacts the ground, execute a right forefist strike to your left side.

■ 19. From the same position, thrust your left forefist in a straight line to the left side. In conjunction with this move, retract you right fist to your right armpit.

■ 20. Without altering your position, snap a sharp strike to the inside with your left elbow. Leave your retracted right fist as it is.

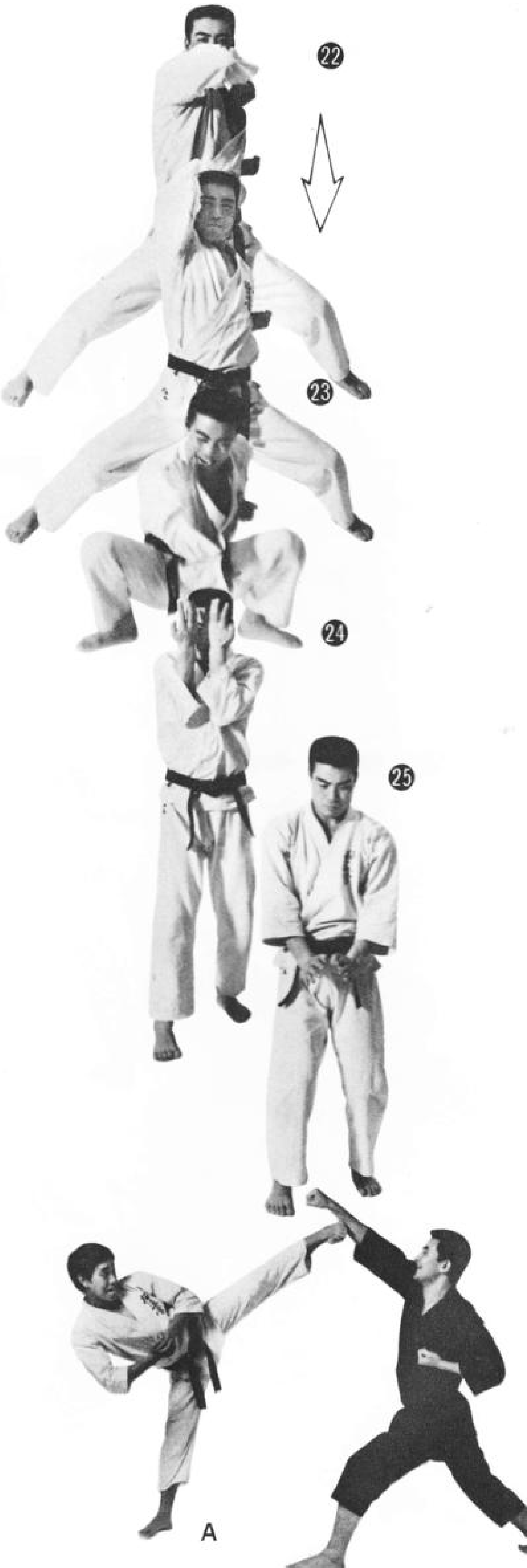
■ 21. From the same position, execute a left rising elbow strike.

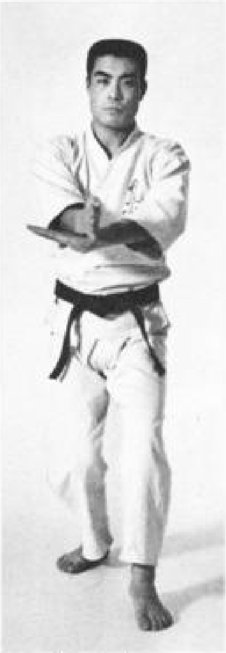
■ 22. Swing your right elbow inward in a strike. Retract your left fist to your left armpit.

■ 23. Execute a right rising elbow strike.

■ 24. Suddenly crouch and shout as you execute a descending right elbow strike.

■ 25. Rise from the crouch, and take one-half step forward on your right foot. After bringing the backs of both hands together in front of your face, lower both palm heels straight in front of you in a block, against a possible front kick.





front view

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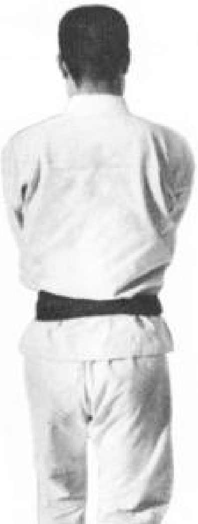
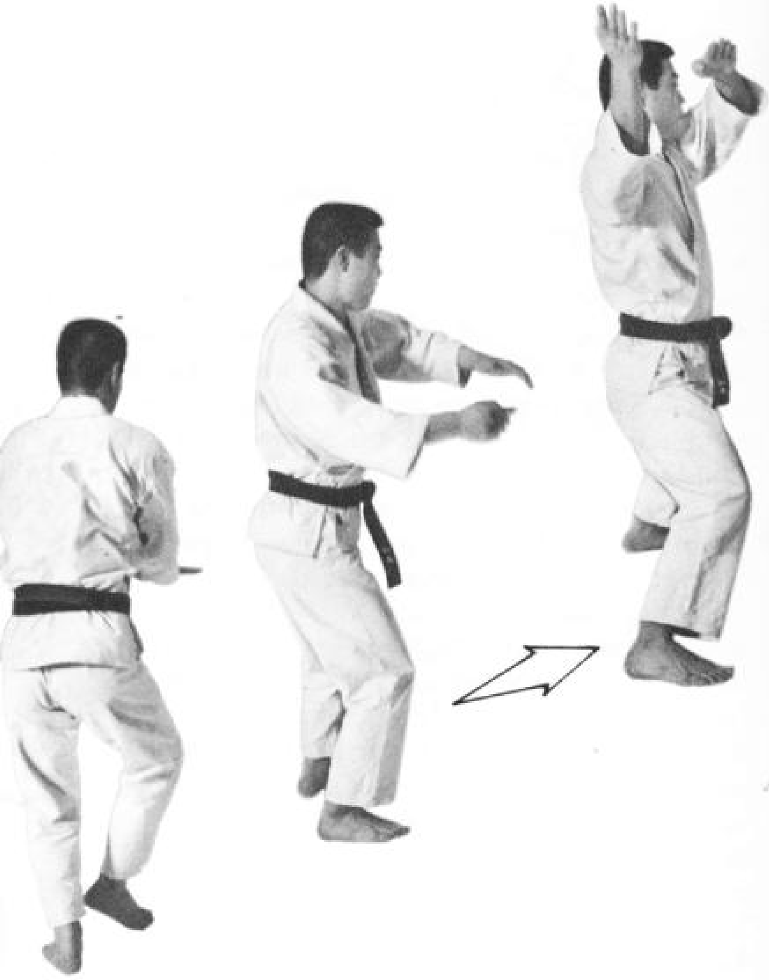
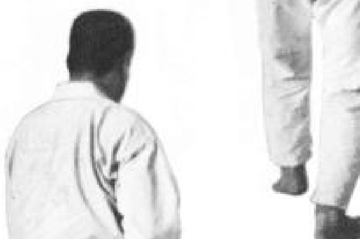






■ 26. Pivoting on your right foot, turn your body 180 degrees counterclockwise, and after assuming the cat stance, form a right spear hand. At the same time, bring your left hand, palm down, to the underside of your right arm to reinforce the spear-hand move.

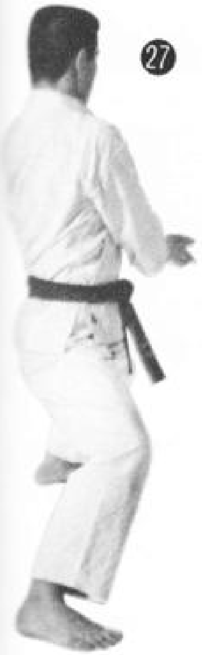
■ 27. Bringing it across the front of your left foot, step forward on your right foot, and rotate your body clockwise. Next, as you step forward one step on your left foot, continue to rotate your body an additional ninety degrees clockwise, and assume the straddle stance. At the same time, swing both knife hands above your head. Then strike them sharply downward on a slanting line to the left.

This is an excellent block against a kick from the side.

■ 28. From the same position, turn your body ninety degrees counterclockwise, and putting your right foot in front of your left, assume the cat stance; execute a right knife-hand hook.

■ 29. Without altering your position, form a left spear hand. (This is the reverse of step 26.)

■ 30. Taking one-half step forward on your left foot to put you in the cat stance, form a right spear hand. (This is the same as step 26.)



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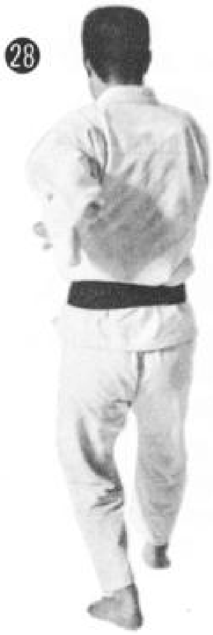

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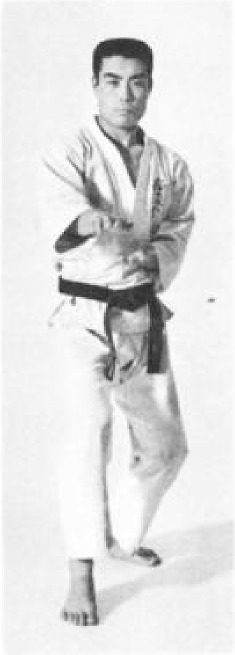
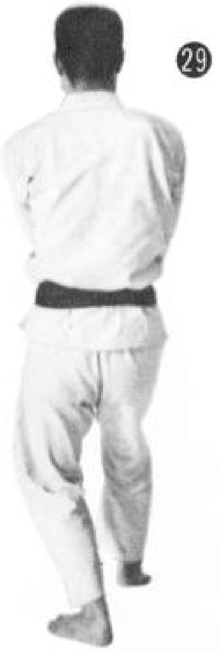


front view



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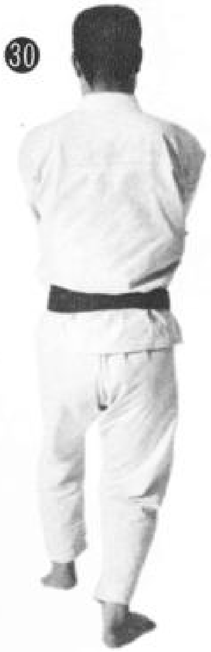

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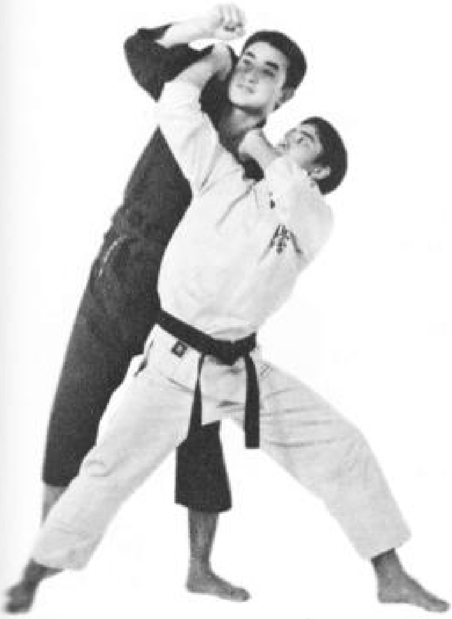

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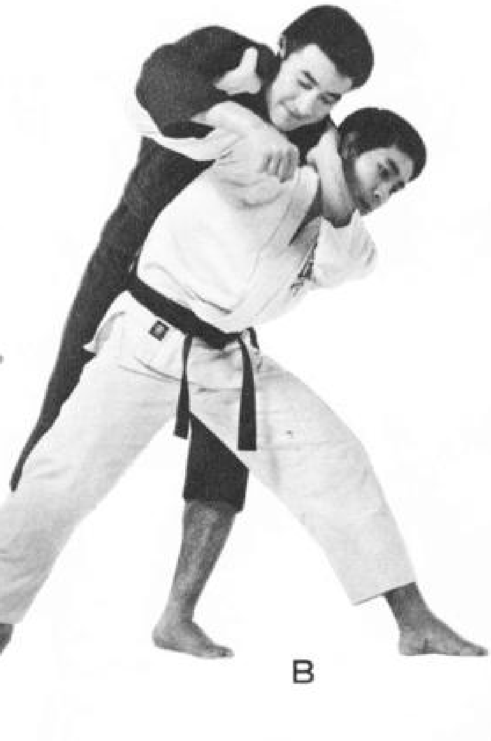

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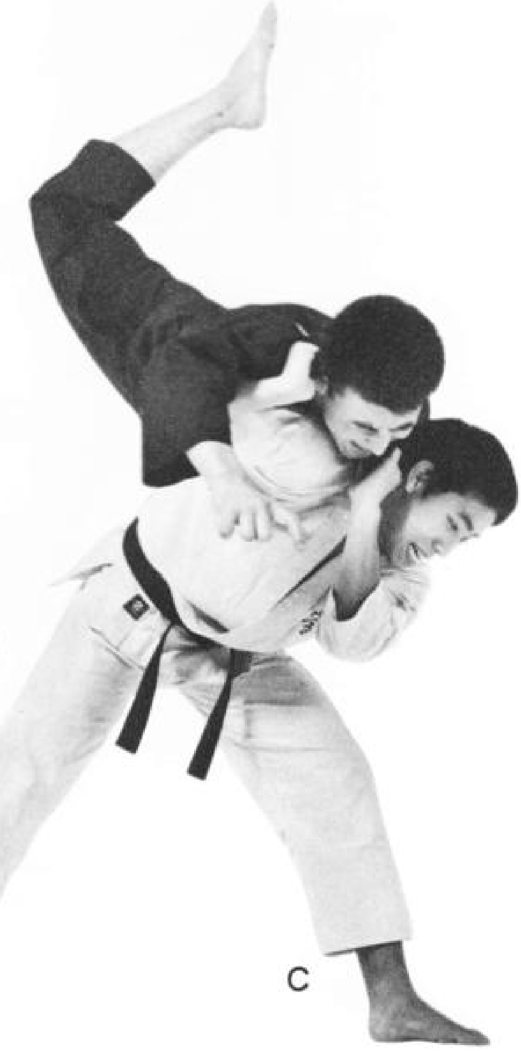


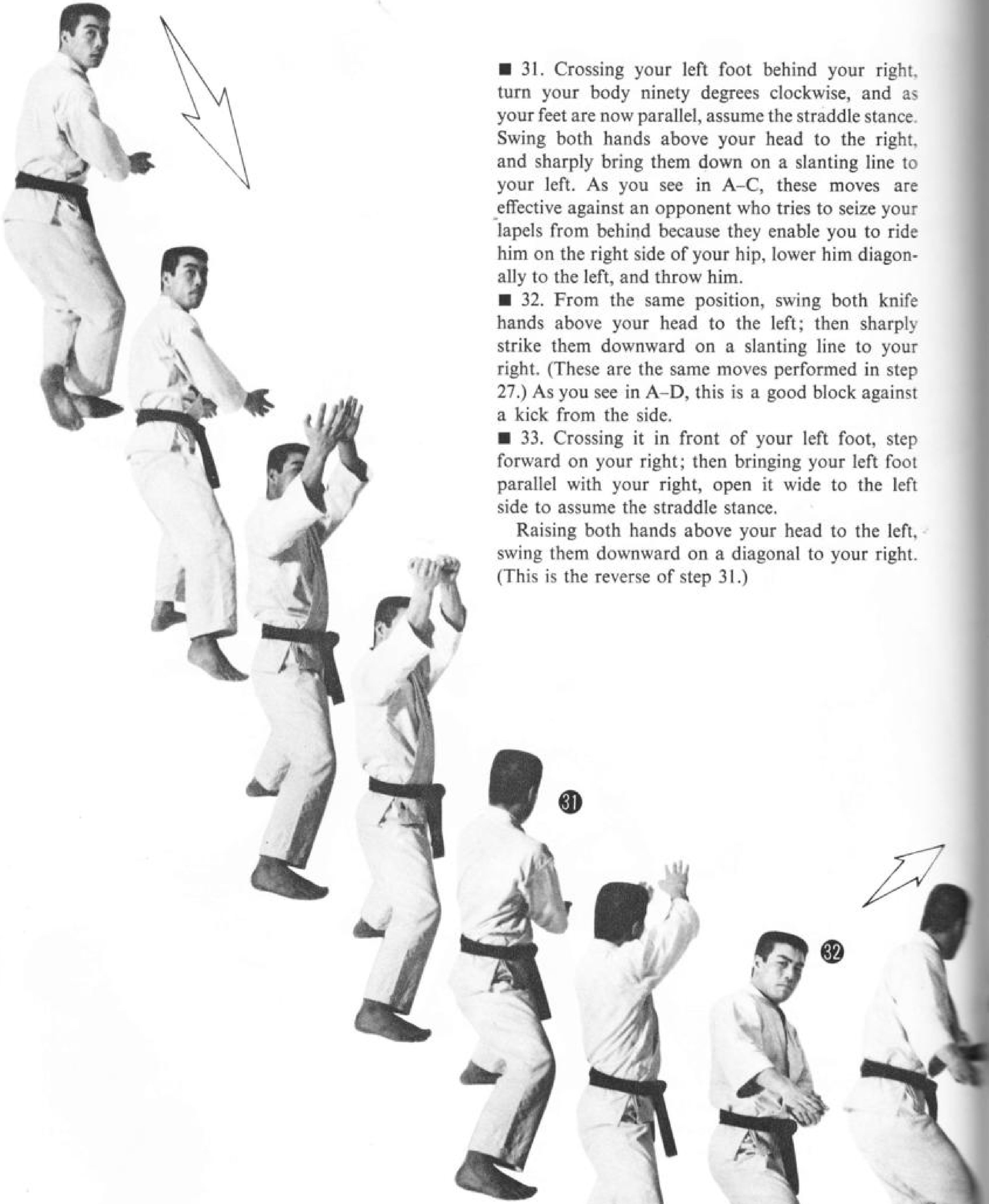
C

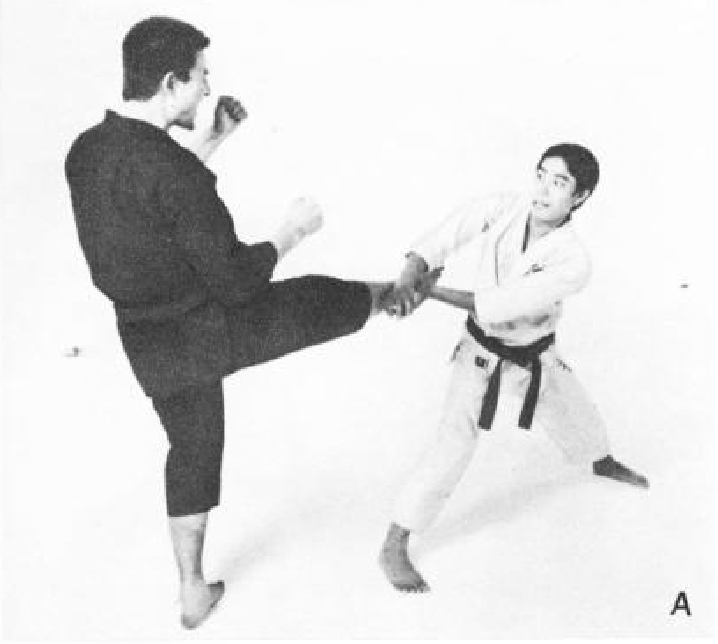
■ 31. Crossing your left foot behind your right, turn your body ninety degrees clockwise, and as your feet are now parallel, assume the straddle stance. Swing both hands above your head to the right, and sharply bring them down on a slanting line to your left. As you see in A–C, these moves are effective against an opponent who tries to seize your lapels from behind because they enable you to ride him on the right side of your hip, lower him diagonally to the left, and throw him.

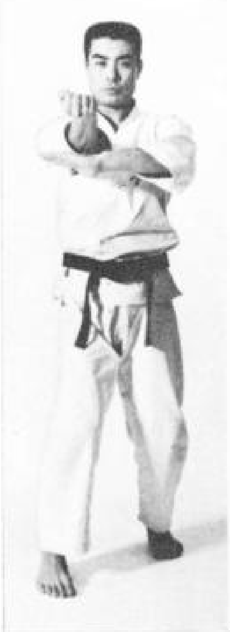
■ 32. From the same position, swing both knife hands above your head to the left; then sharply strike them downward on a slanting line to your right. (These are the same moves performed in step 27.) As you see in A–D, this is a good block against a kick from the side.

■ 33. Crossing it in front of your left foot, step forward on your right; then bringing your left foot parallel with your right, open it wide to the left side to assume the straddle stance.

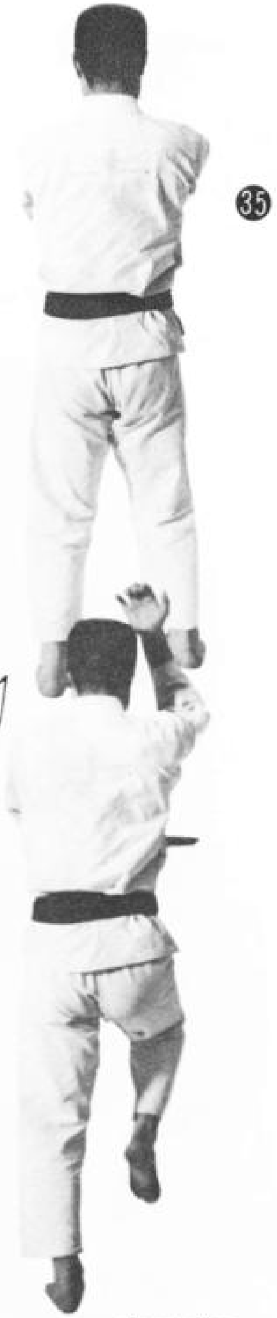
Raising both hands above your head to the left, swing them downward on a diagonal to your right. (This is the reverse of step 31.)

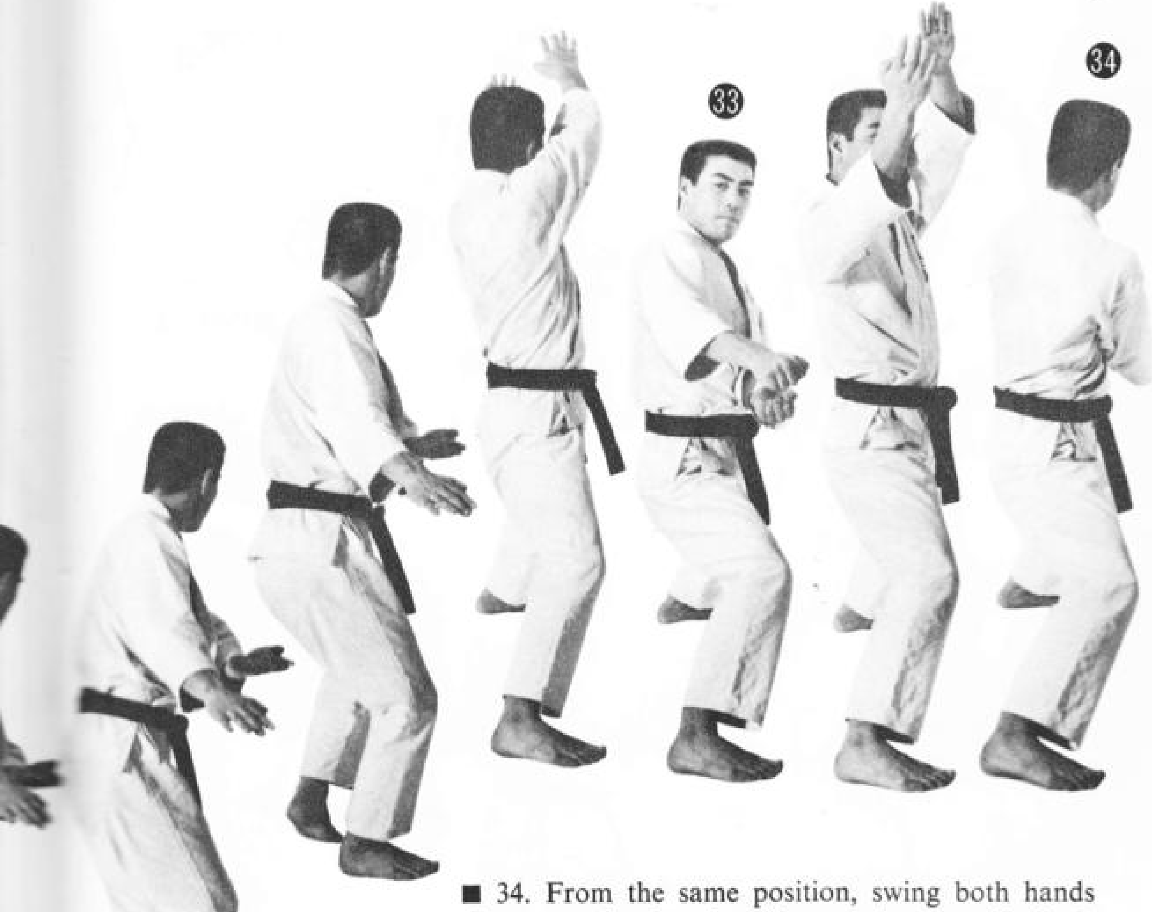






front view

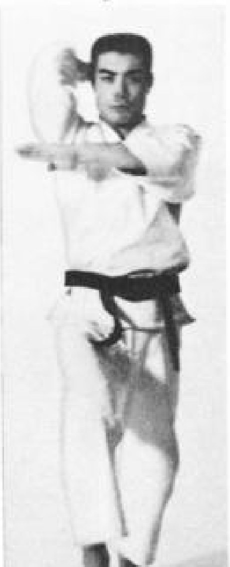


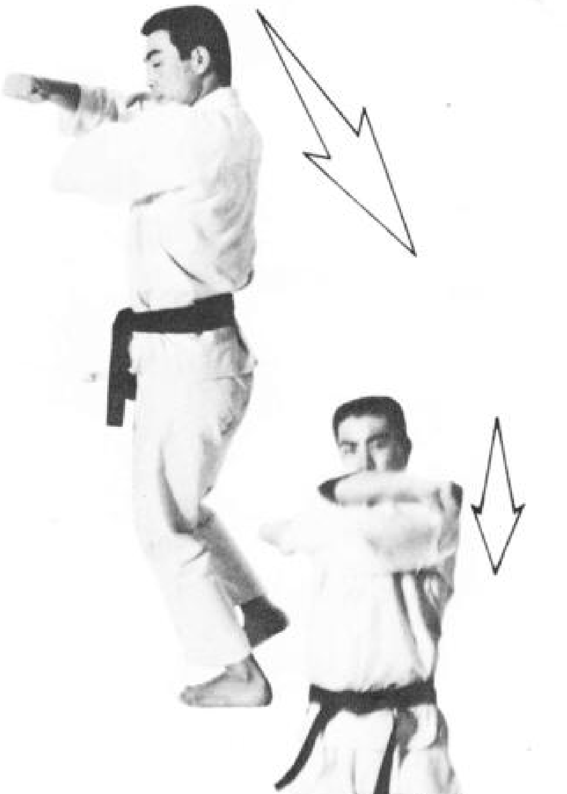


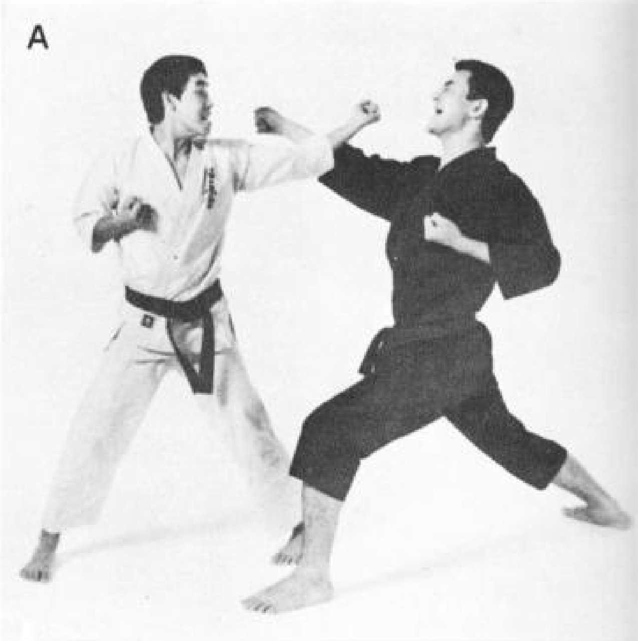
■ 34. From the same position, swing both hands above your head to the right and sharply strike both knife hands downward in a left diagonal line. (This is the same as step 27.)

■ 35. Pivoting on your left foot, turn your body ninety degrees counterclockwise. As you swing your right hand high, raise your right foot, take one-half step forward on it, and simultaneously execute an inverted-fist strike. (This is the same as step 3.)

front view



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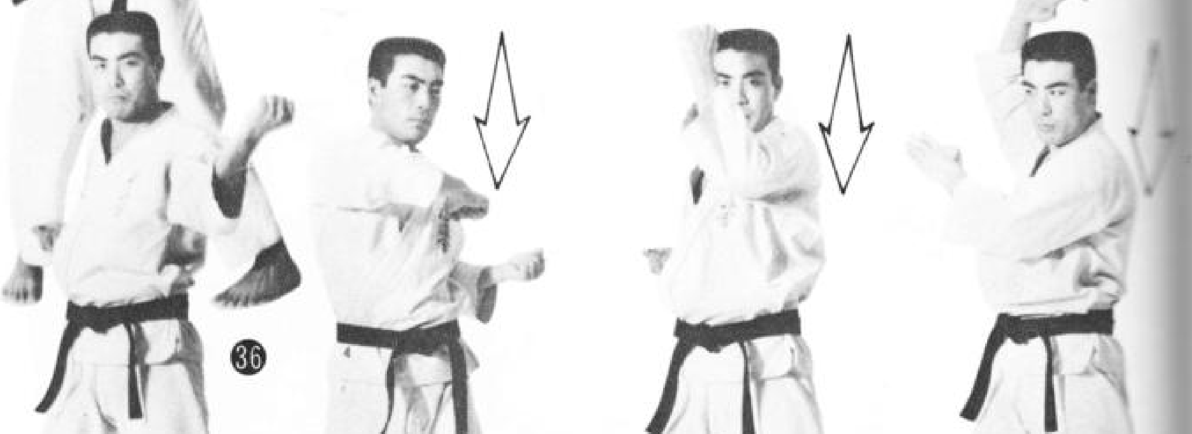
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■ 36. Swinging your left foot 180 degrees counterclockwise, face directly forward. Assume the left *sanchin* stance, and execute an orthodox left forefist middle inside block.

■ 37. From the same position, retract your left fist to your left armpit, and strike sharply inward with your left elbow.

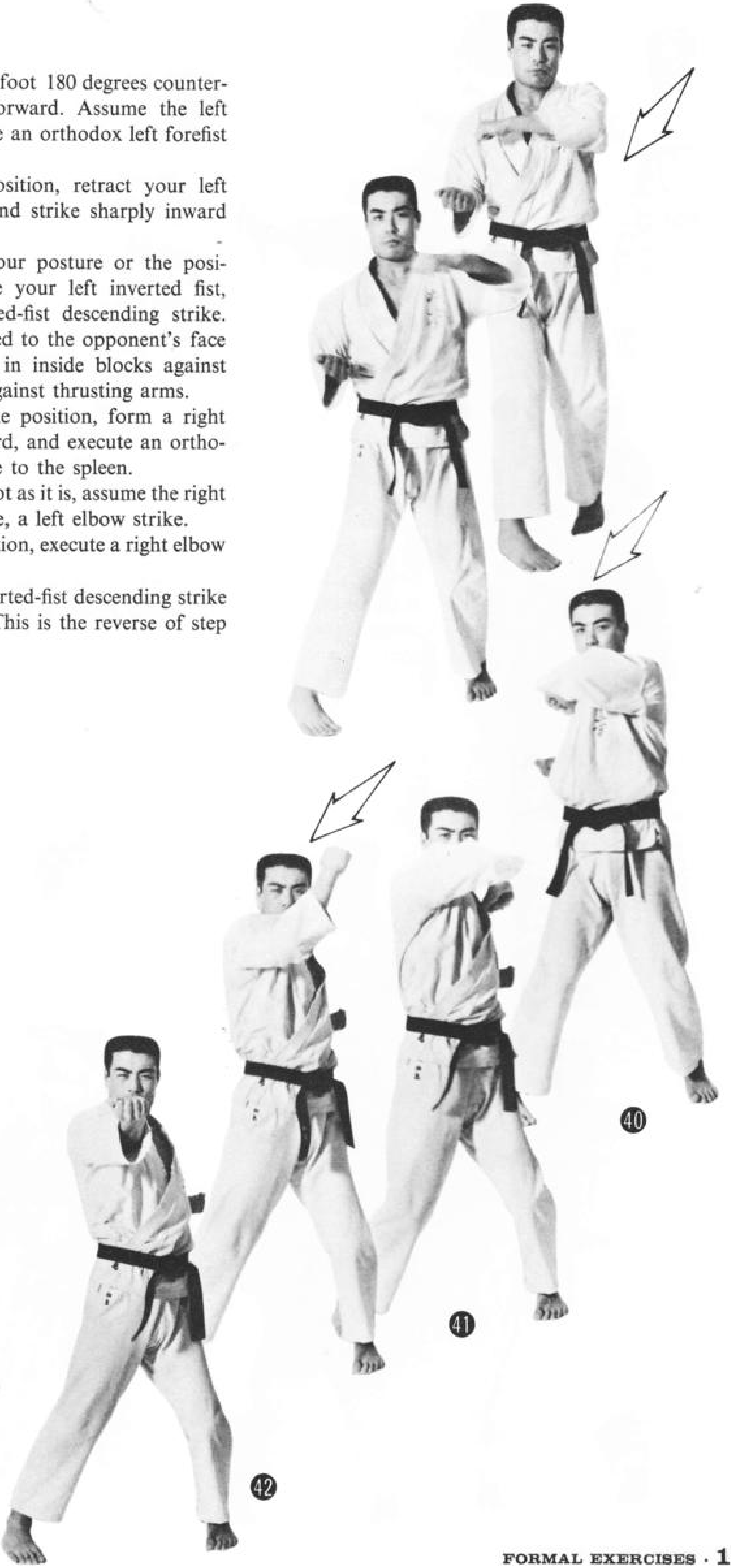
■ 38. Without altering your posture or the position of your elbow, raise your left inverted fist, and execute a left inverted-fist descending strike. This attack is often directed to the opponent's face (A), but it is also useful in inside blocks against thrusts or direct attacks against thrusting arms.

■ 39. Remain in the same position, form a right knife hand, swing it upward, and execute an orthodox right knife-hand strike to the spleen.

■ 40. Leaving your left foot as it is, assume the right *sanchin* stance, and execute, a left elbow strike.

■ 41. From the same position, execute a right elbow strike.

■ 42. Follow with an inverted-fist descending strike from the same position. (This is the reverse of step 38.)



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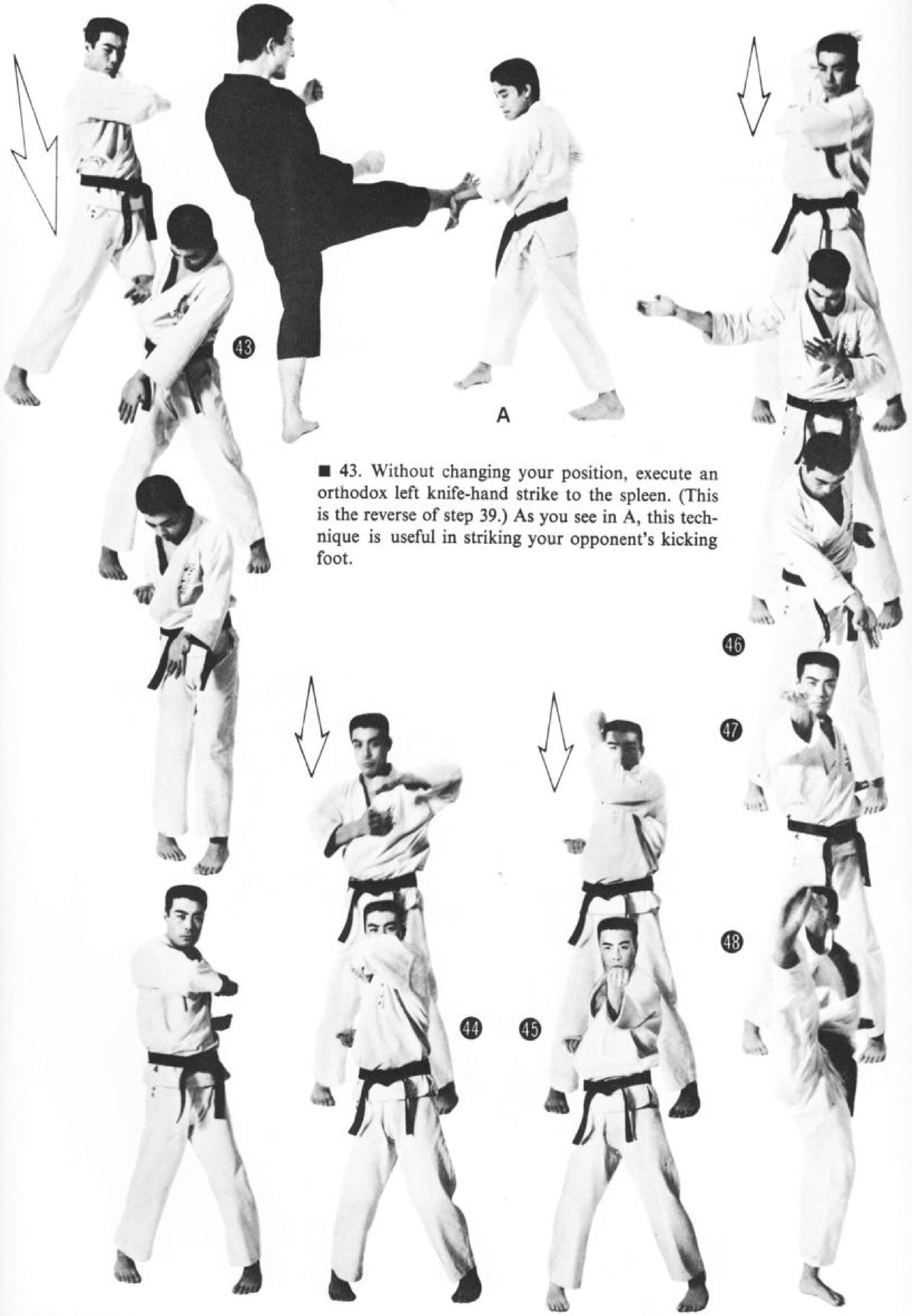

■ 43. Without changing your position, execute an orthodox left knife-hand strike to the spleen. (This is the reverse of step 39.) As you see in A, this technique is useful in striking your opponent's kicking foot.

■ 44. Leaving your right foot as it is, swing your left foot forward counterclockwise to put you in the left *sanchin* stance. Retract your left hand, and swinging your left elbow inward, execute an orthodox left elbow strike.

■ 45. Follow this with a left inverted-fist descending strike from the same position.

■ 46. Continue in the same position with a right knife-hand strike to the spleen.

■ 47. Again, without changing position, turn the palm of your right hand upward, and bring it straight to the height of your mouth in a move that enables you to parry your opponent's strike upward.

■ 48. Leave your right hand in the same position, and pivoting on your left foot, kick to the front with your right.

■ 49. Step wide forward on your right foot—leaving your left foot in the same position—to assume the forward leaning stance. As you execute a left forefist middle thrust, reinforce it by putting your right hand on top of your left elbow.

■ 50. Pivoting on your left foot, turn your body 180 degrees counterclockwise, take one-half step forward on your right foot, and assume the cat stance. Follow with a right knife-hand hook.

■ 51. After taking one-half step forward on your left foot to put you in the cat stance, execute a left knife-hand hook.

■ 52. Taking still another half step forward on your right foot, execute a second right knife-hand hook. In other words, from step 50 you take a right, a left, and then another right step forward, and at the same time execute a right, a left, and another right knife-hand hook.

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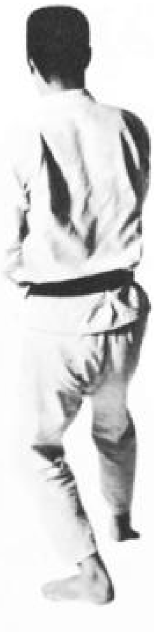

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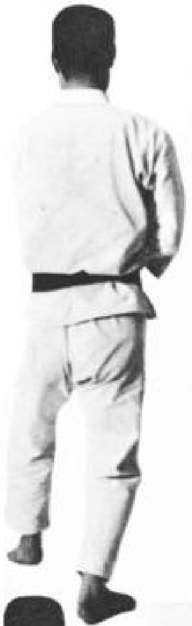

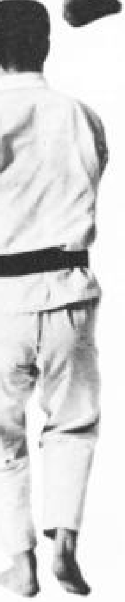

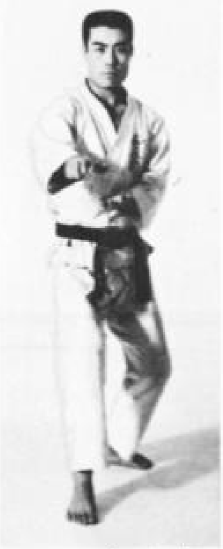

front view

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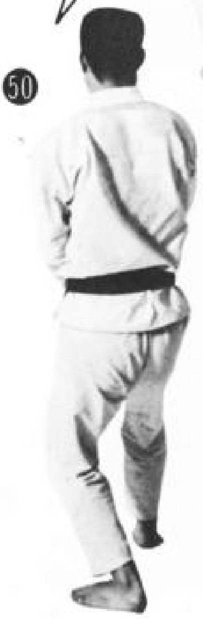

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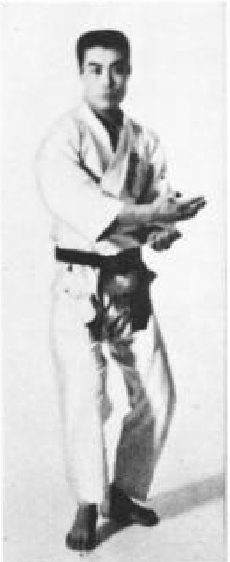

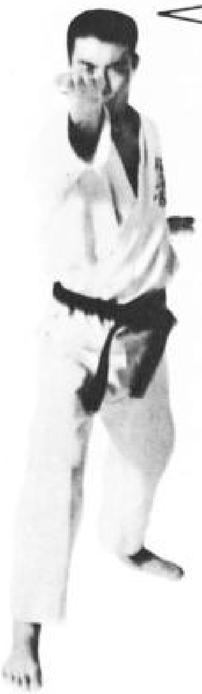

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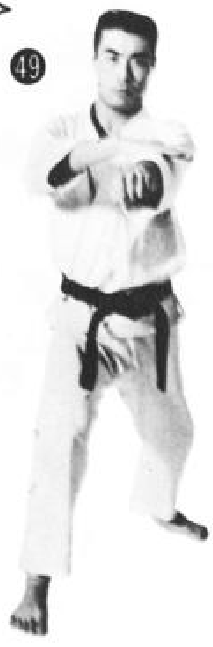
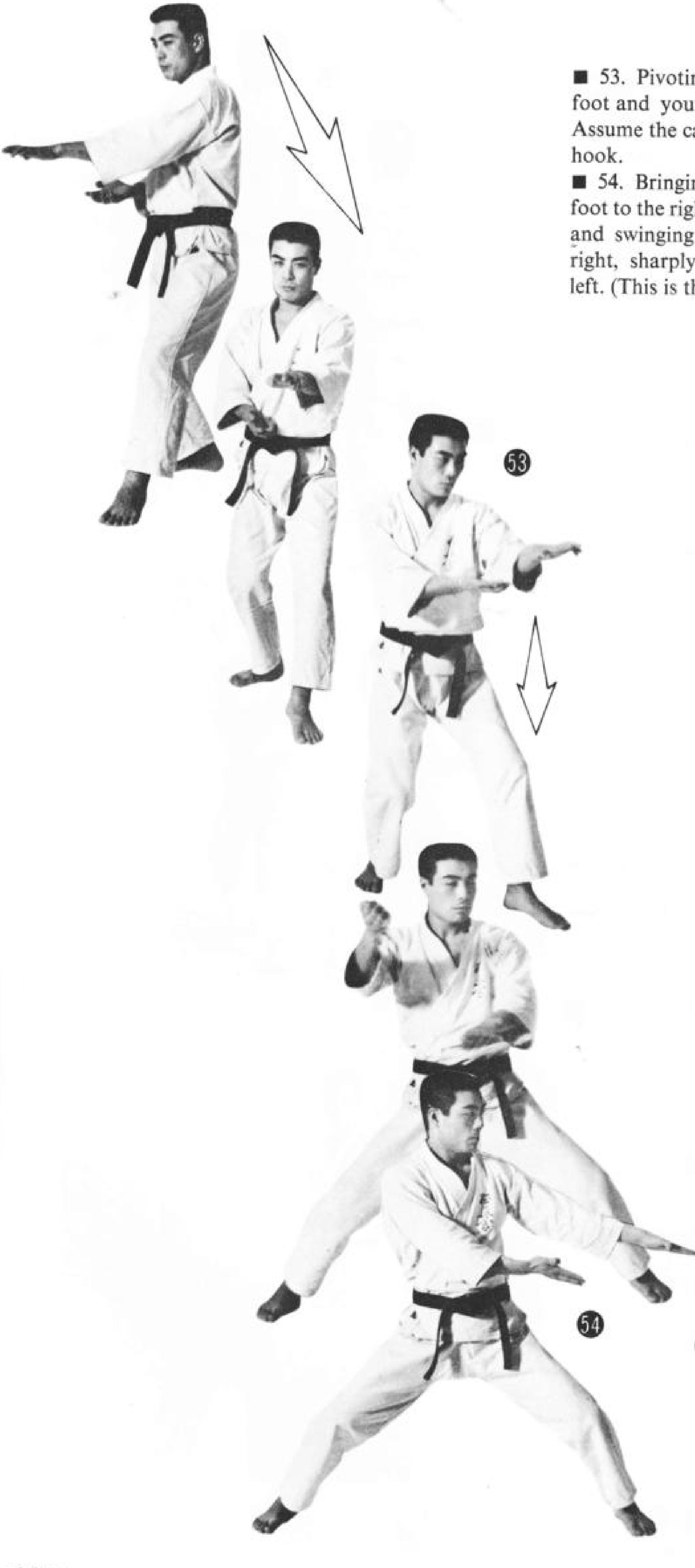


■ 53. Pivoting on your right foot, swing your left foot and your body 225 degrees counterclockwise. Assume the cat stance, and execute a left knife-hand hook.

■ 54. Bringing both feet parallel, open your right foot to the right side to put you in the straddle stance, and swinging both hands above your head to the right, sharply strike them down diagonally to the left. (This is the same as step 27.)



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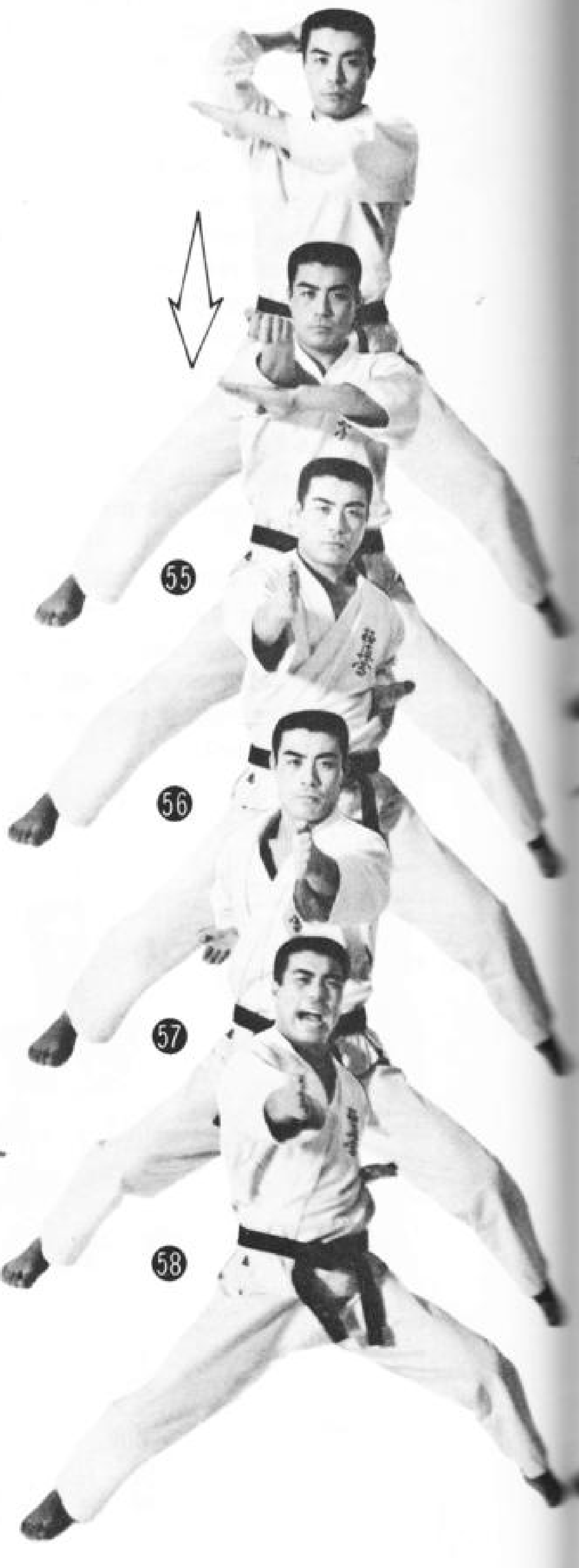

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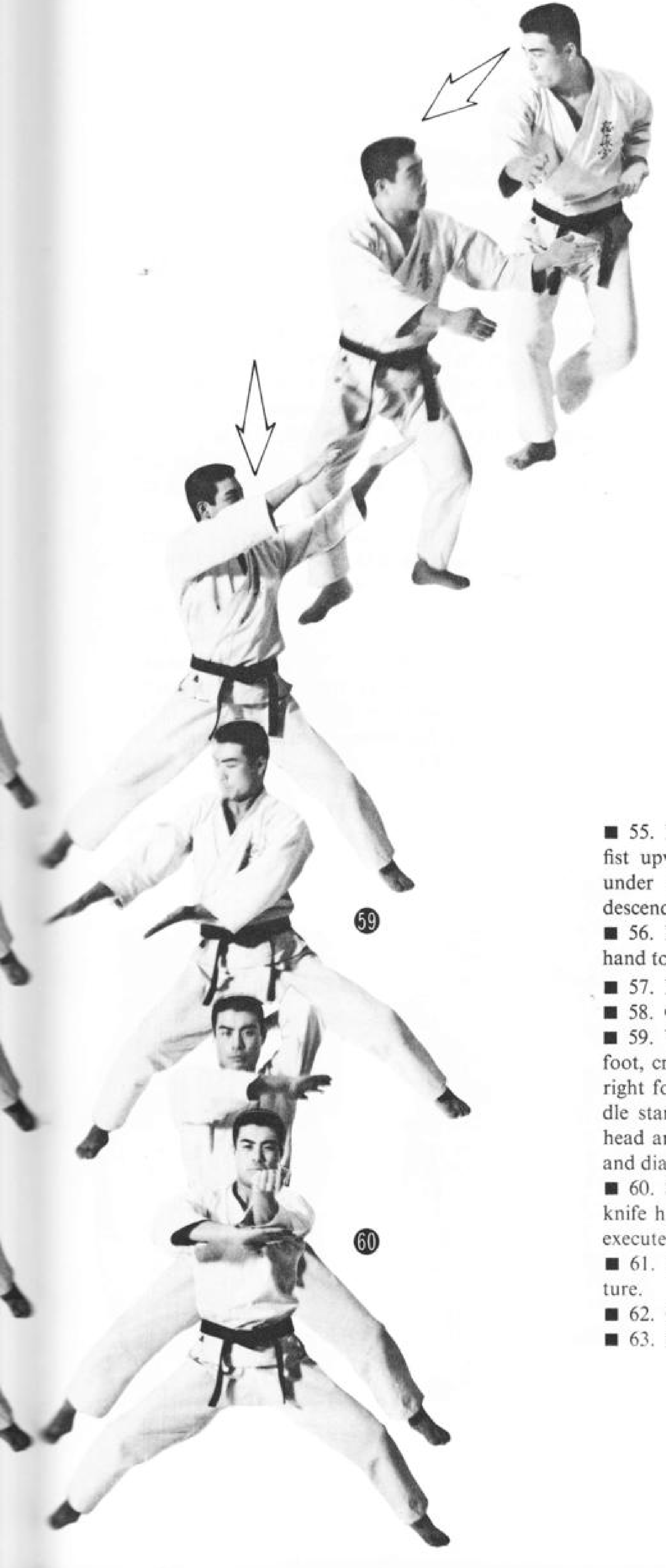

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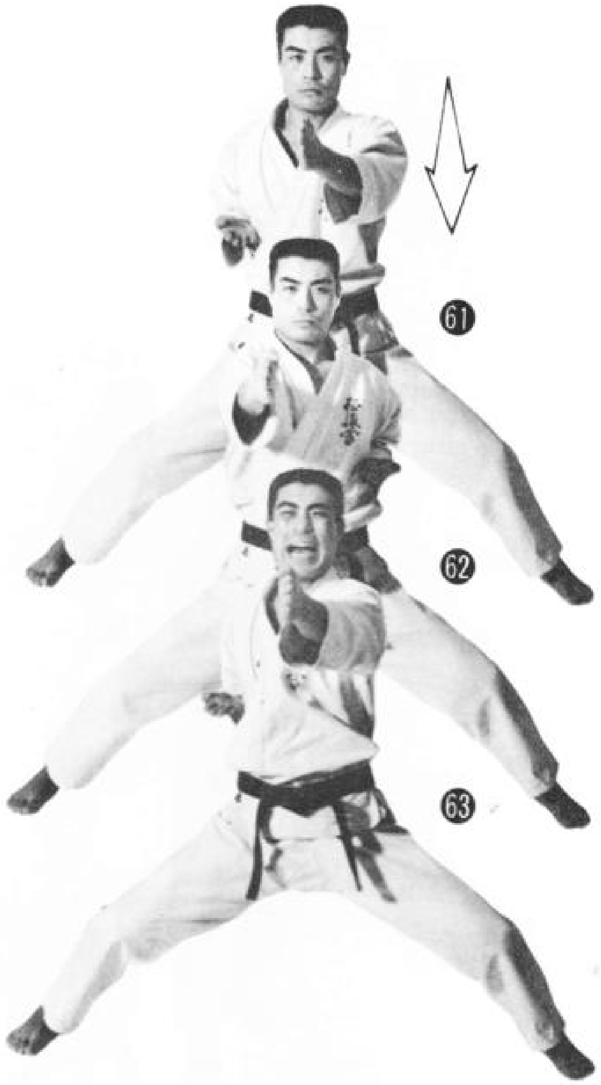

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■ 55. From the same position, swing your left fist upward, and bringing your right knife hand under your left arm, execute a left inverted-fist descending strike.

■ 56. Form a right spear hand, and retract your left hand to your armpit.

■ 57. Follow by forming a left spear hand.

■ 58. Continue with a right spear hand and a shout.

■ 59. Without altering the position of your right foot, cross your left one behind it. Next, open your right foot wide to the side to put you in the straddle stance. Swinging both knife hands above your head and to the left, strike them sharply downward and diagonally right. (This is the same as step 32.)

■ 60. Swing your left fist upward, bring your right knife hand to your left armpit, and leaving it there, execute a left inverted-fist descending strike.

■ 61. Follow with a left spear hand in the same posture.

■ 62. Continue with a right spear hand.

■ 63. Shout as you execute another left spear hand.

■ 64. Leaving your left foot in the same position, take one-half step forward on your right foot to assume the cat stance. Follow with a right forefist middle thrust.

■ 65. Taking one-half step forward on your left foot to assume the left cat stance, execute a left forefist middle thrust.

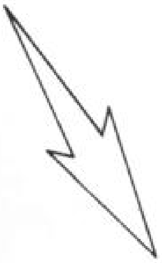
■ 66. Once again, taking one-half step forward on your right foot, assume the right cat stance, and execute another right forefist middle thrust.

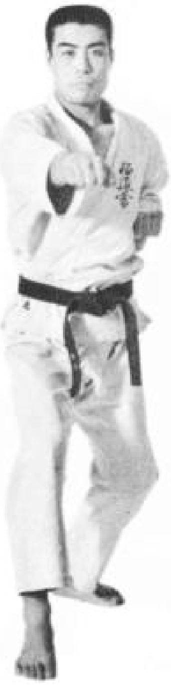
■ 67. Without changing the position of your feet, turn your body ninety degrees counterclockwise. After assuming the stable stance, turning your palms down, bring your fists to your chest. Simultaneously, strike down to your sides, following the order of the right-left inverted-fist strike, except that in this case you must with both fists at the same time. These moves are useful in parrying an opponent's attempt to seize your arms.

■ 68. Palms down and right hand on top, outstretch both arms, cross them, and as you clench your fists, retract them sharply to your armpits.

As you see in A–B, these movements enable you to grip your opponent's lapels with your crossed hands, pull them, and, after thus getting a strangle, hold on his neck, to strike his face with your head.

■ 69. From the same position, thrust with both hands. This is a follow-up thrust to the series of moves in step 68 (C).

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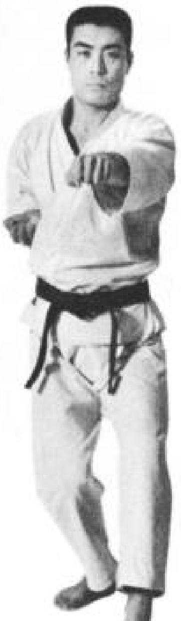
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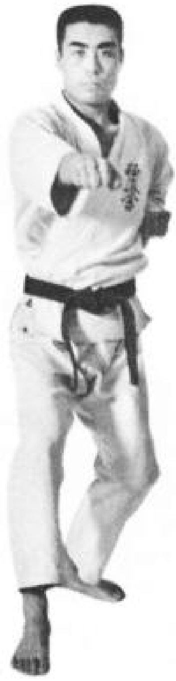
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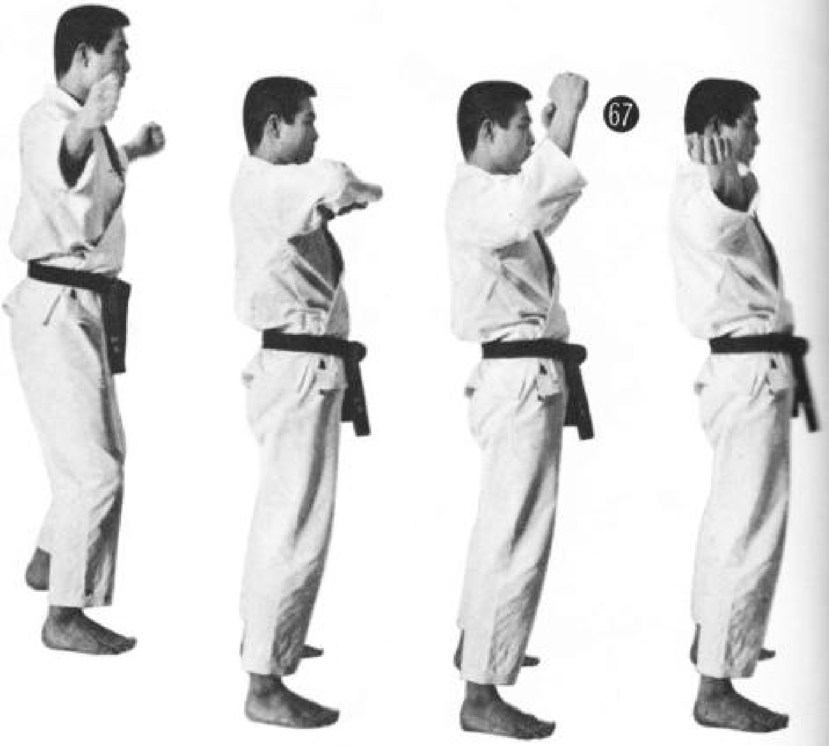
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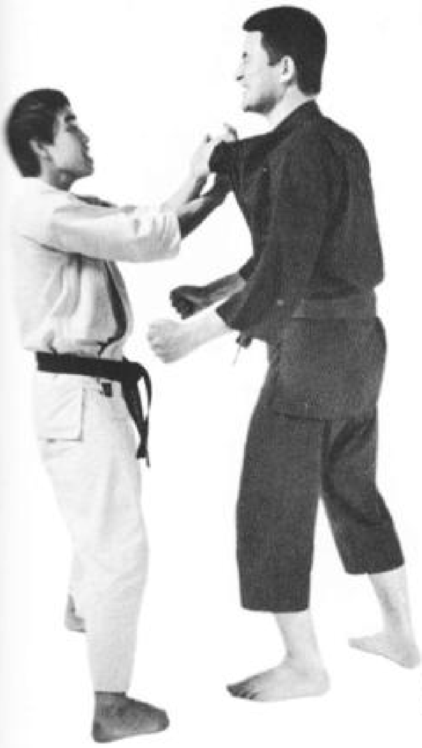

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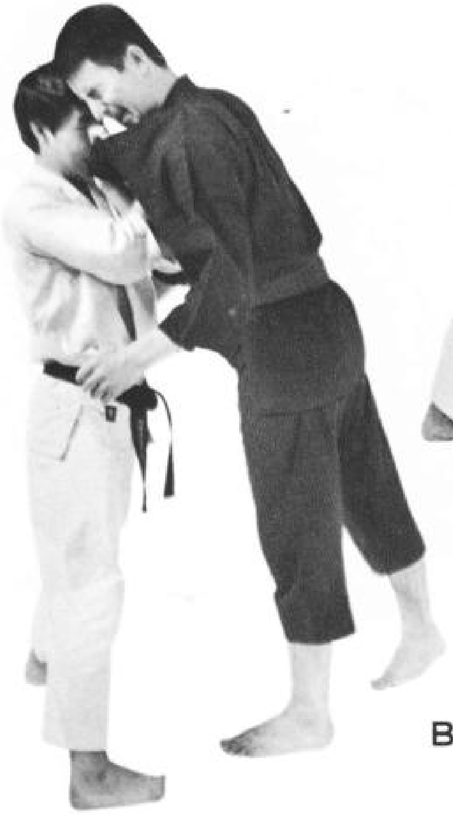

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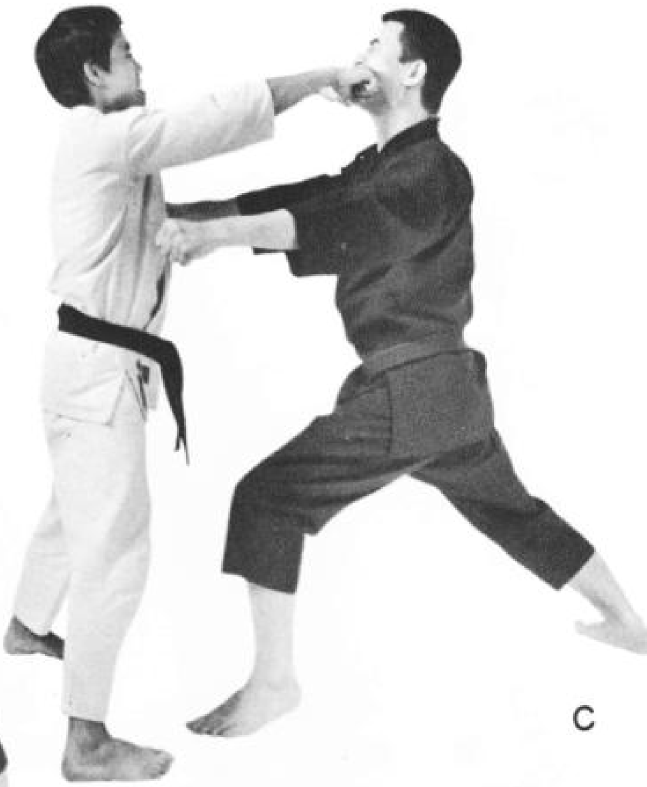

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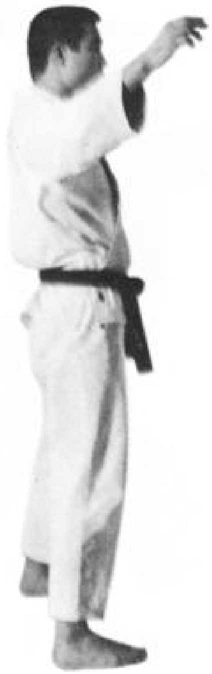

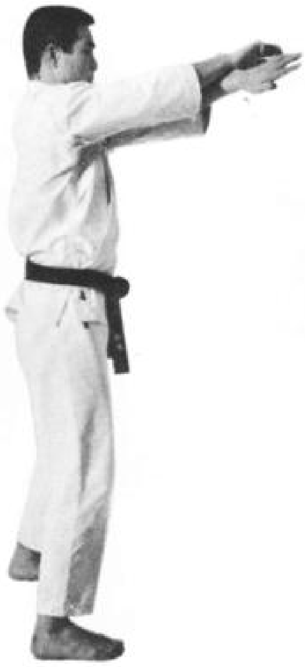

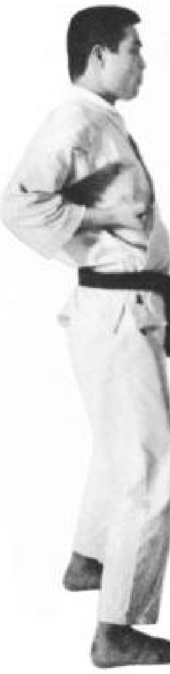

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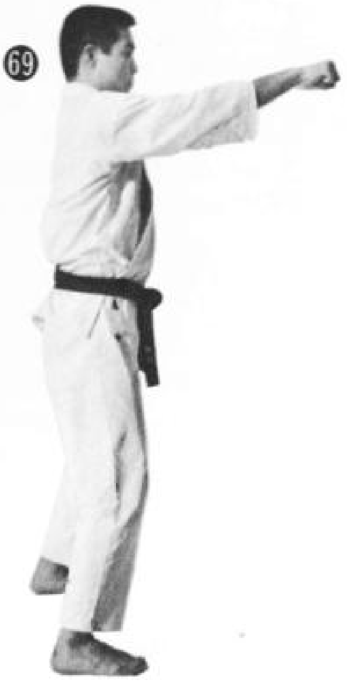

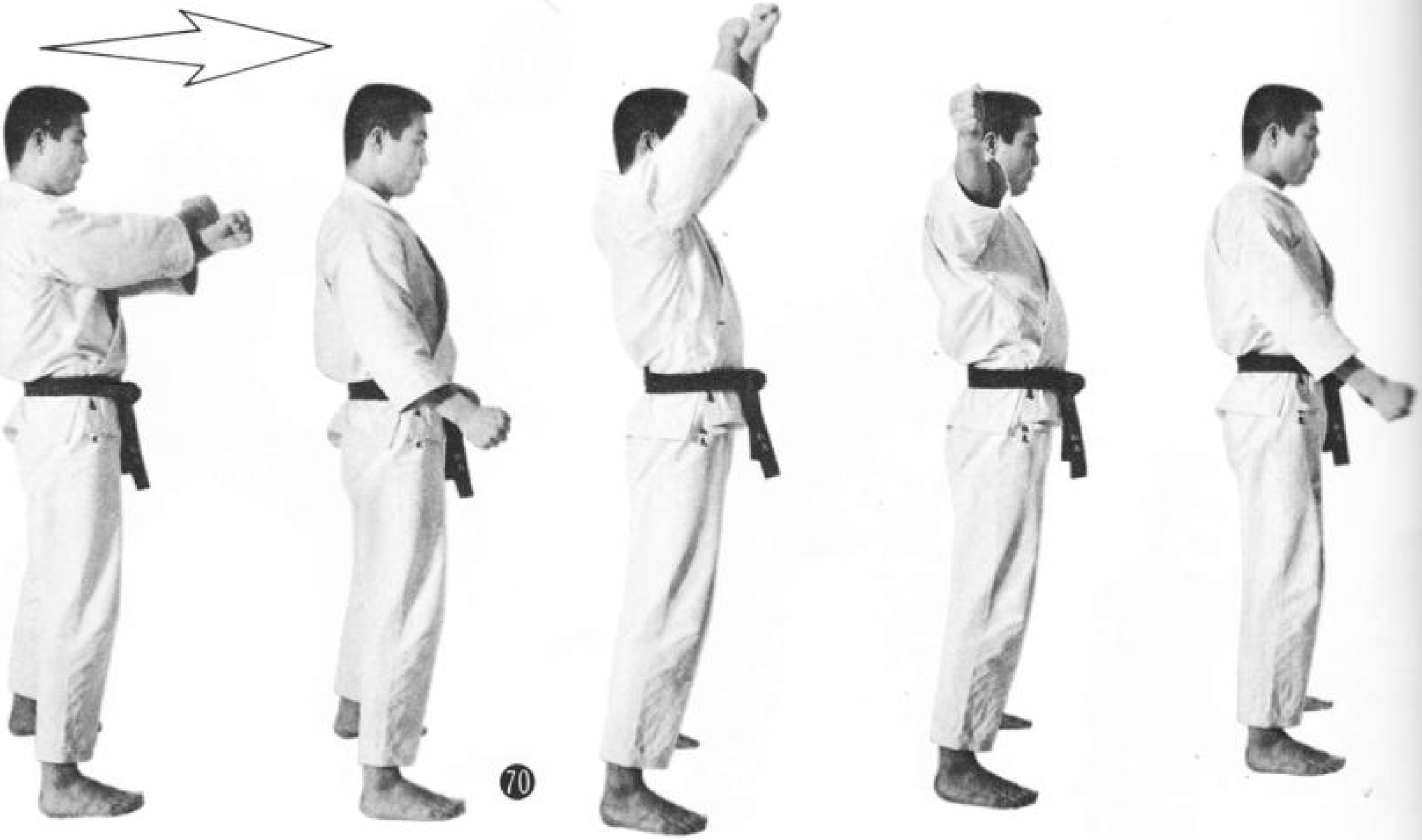
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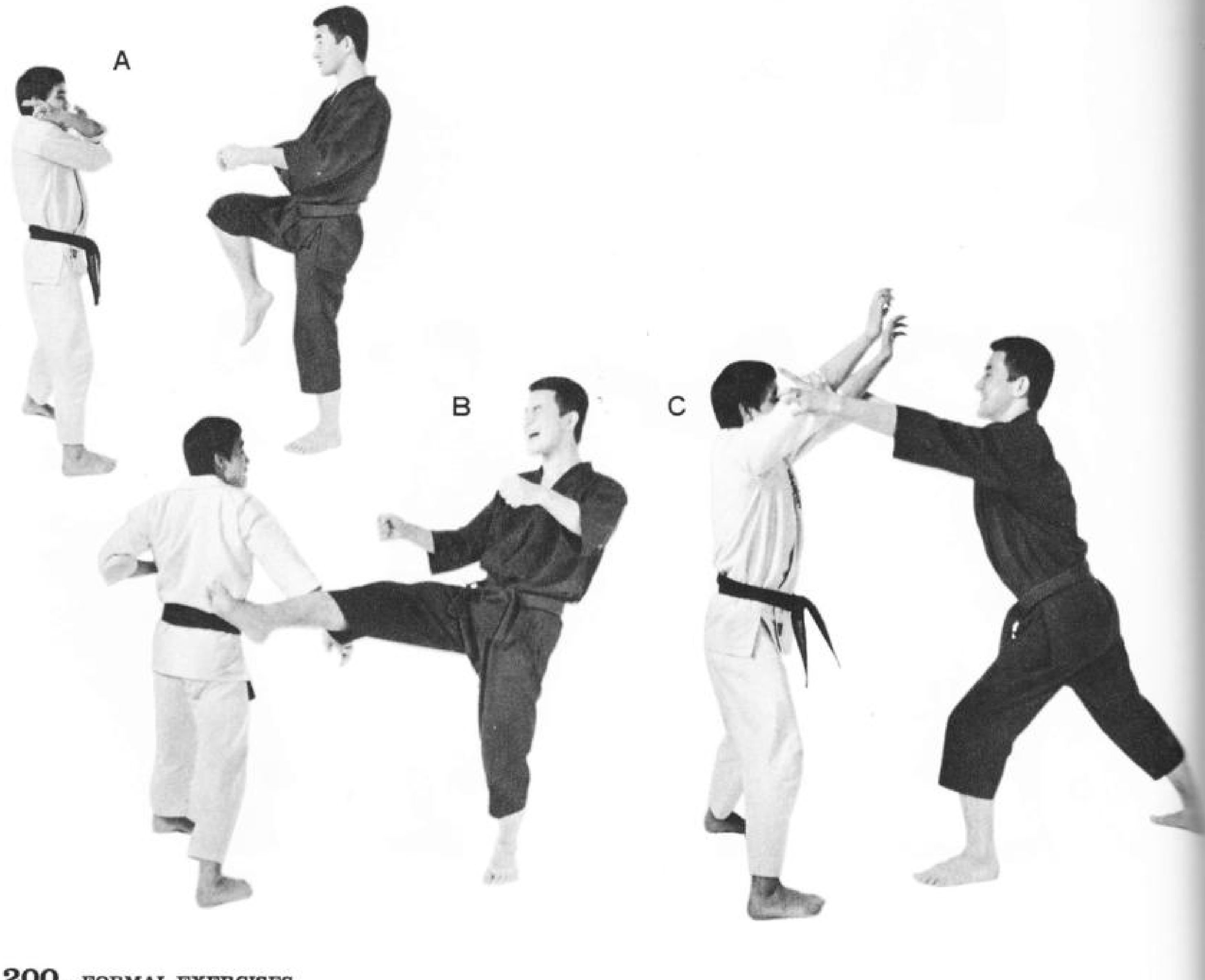
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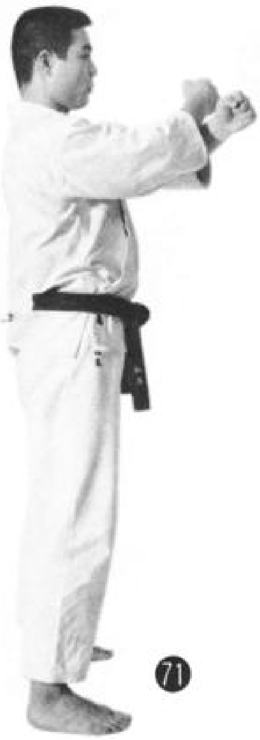

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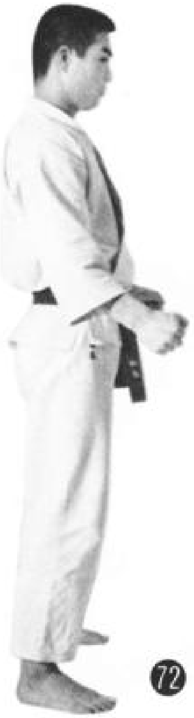

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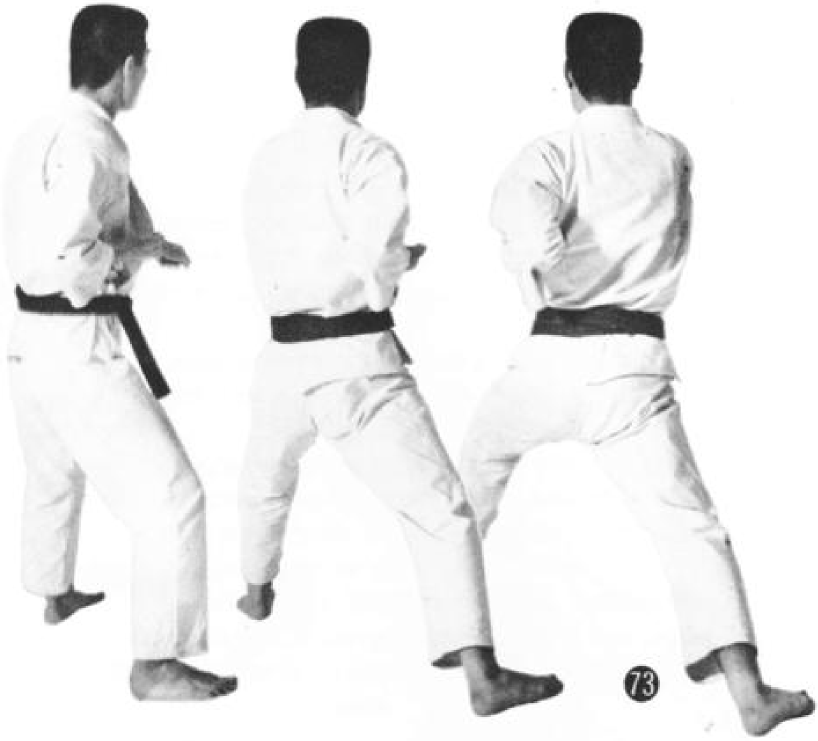

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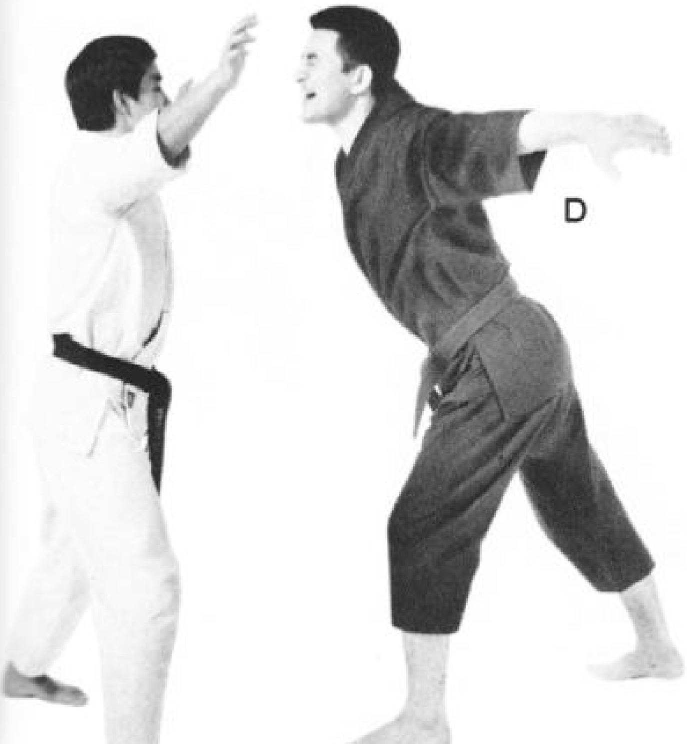


D

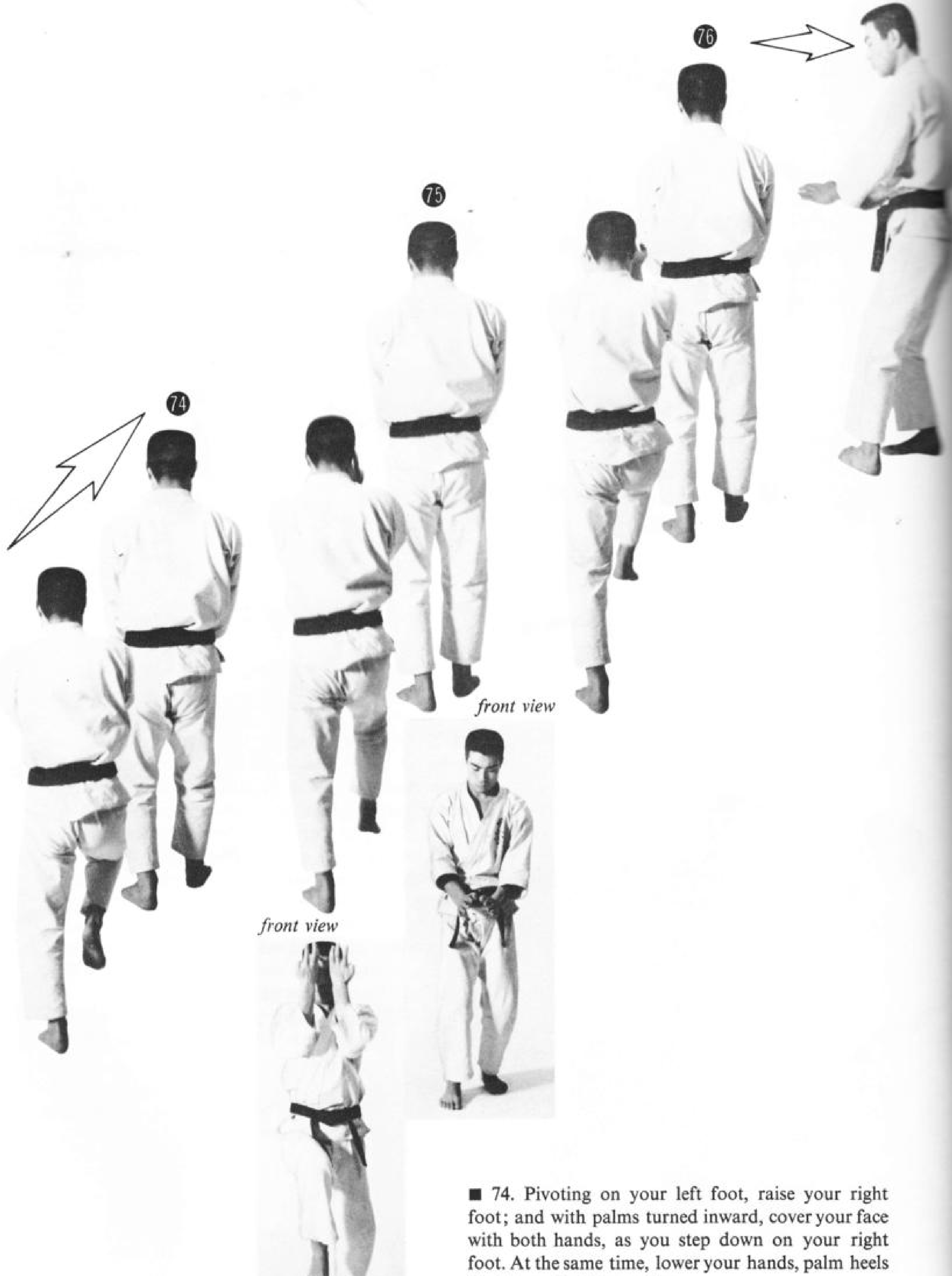
■ 70. Without changing your position, cross your arms at the wrists—both fists are clenched—and snap them sharply to your sides. This is a useful lower parry against the opponent's kick (A–B).

■ 71. Swinging both arms counterclockwise, bring them to the level of your chest, stop them; then cross them. You should also cross your hands once during the swing while they are over your head.

These moves enable you to parry from the inside when your opponent seizes you with both hands (C–D) because as you swing your arms around you can force his arms outward.

■ 72. Without altering your position, lower both arms to your sides; in other words, repeat step 70.

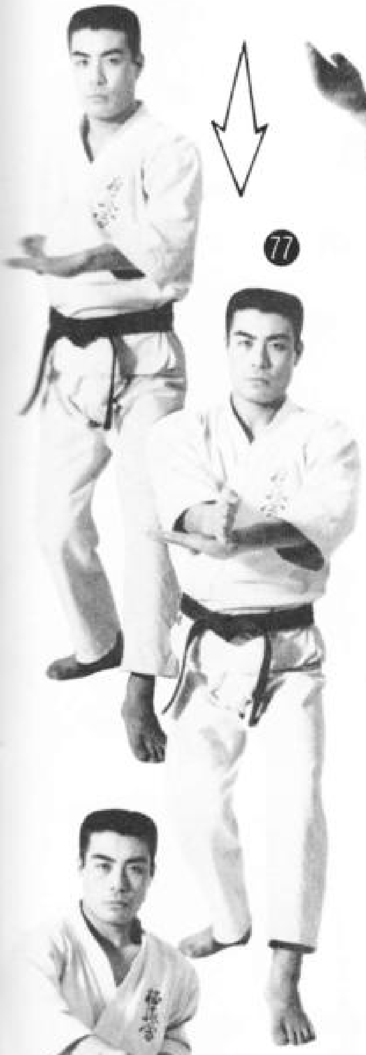
■ 73. After rotating your body ninety degrees counterclockwise, step forward on your left foot to put you in the forward leaning stance, and execute a right forefist middle thrust.



front view

front view

■ 74. Pivoting on your left foot, raise your right foot; and with palms turned inward, cover your face with both hands, as you step down on your right foot. At the same time, lower your hands, palm heels first, in a blocking action.
■ 75. Repeat step 74.
■ 76. Repeat step 74.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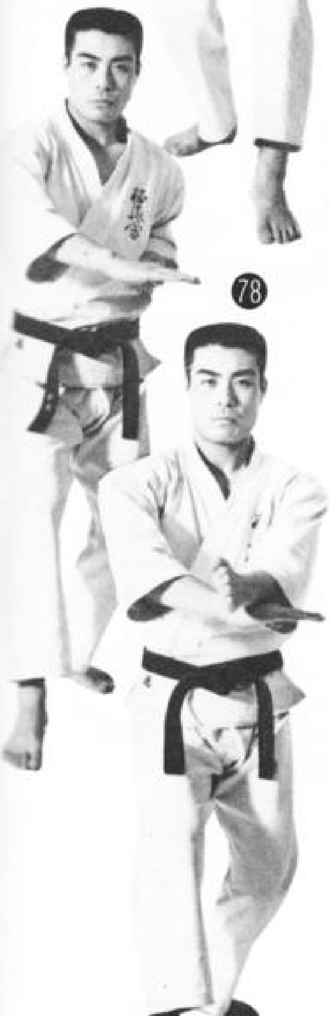
■ 77. Pivoting on your right foot, turn your body 180 degrees counterclockwise, and assume the cat stance. Next form a right spear hand as you bring your left hand under your right arm for added support.

■ 78. Step forward one-half step on your right foot to assume the right cat stance. Form a left spear hand.

■ 79. Retracting your right foot to put you in the open-toe stance, swing both arms inward and to the top of your head. Join them there; then swing them straight down to your solar plexus.

■ 80. Leaving your left foot as it is, assume the stable stance by opening your right foot out to the right side. Cross both arms at the level of your chest, and slowly lower them.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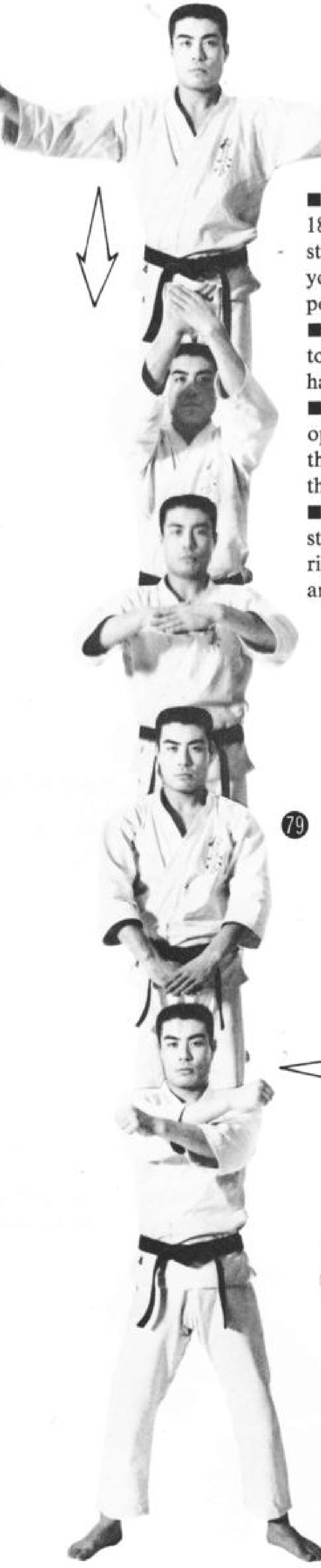
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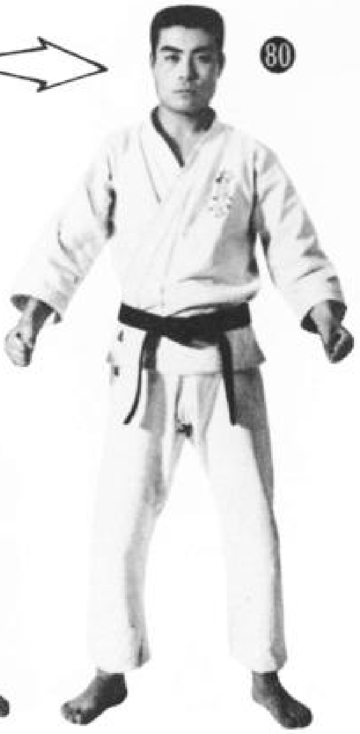
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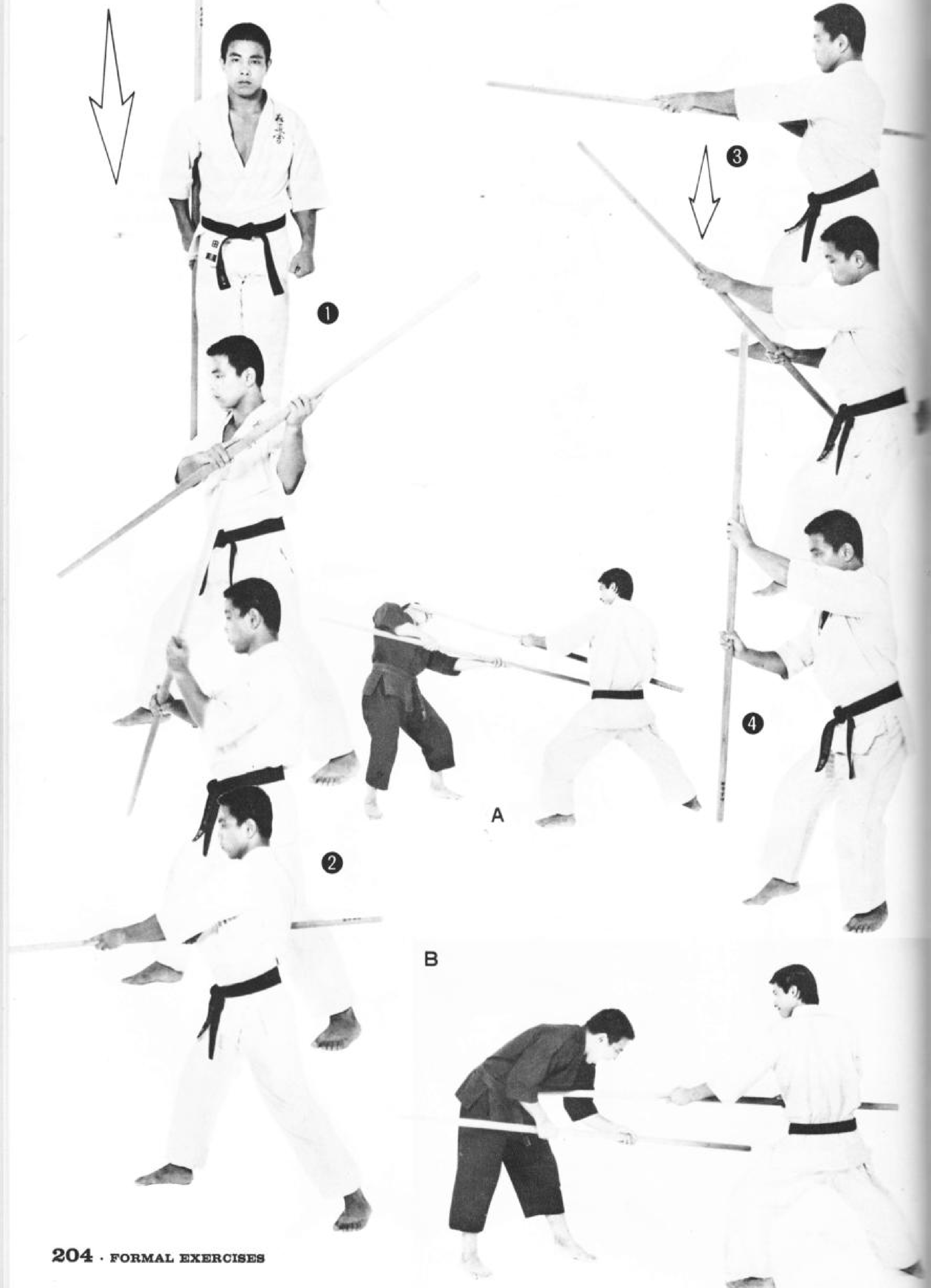
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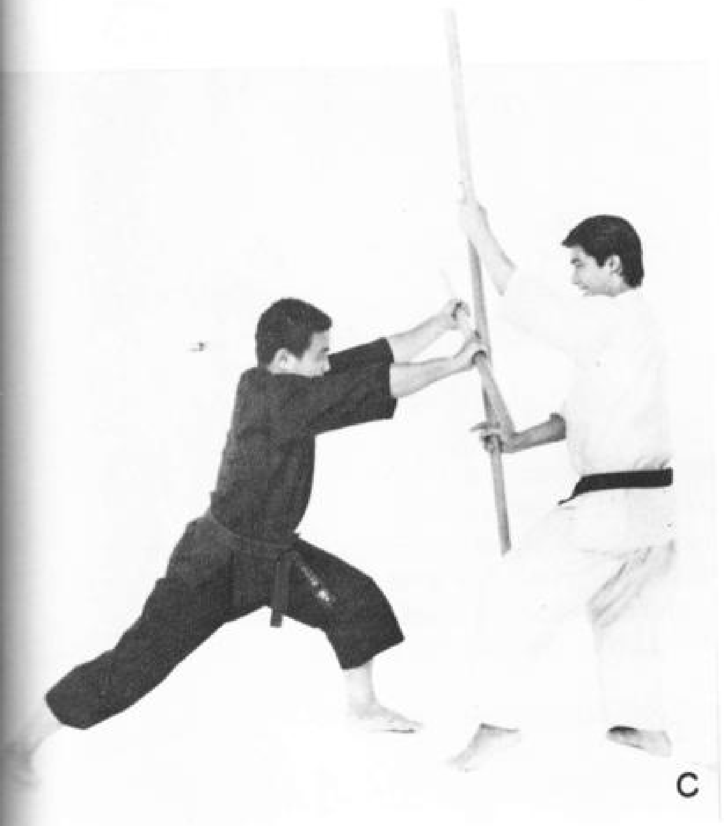

C

stick techniques

I have included the most basic of the stick techniques because my experience has proven them to be useful in developing good body movement. Your ultimate aim in repeated training in this formal exercise must be to use the six-foot stick as if it were an extension of your own body.

■1. Beginning in the open-toes stance, hold, the stick in your right hand slightly behind your right buttock.

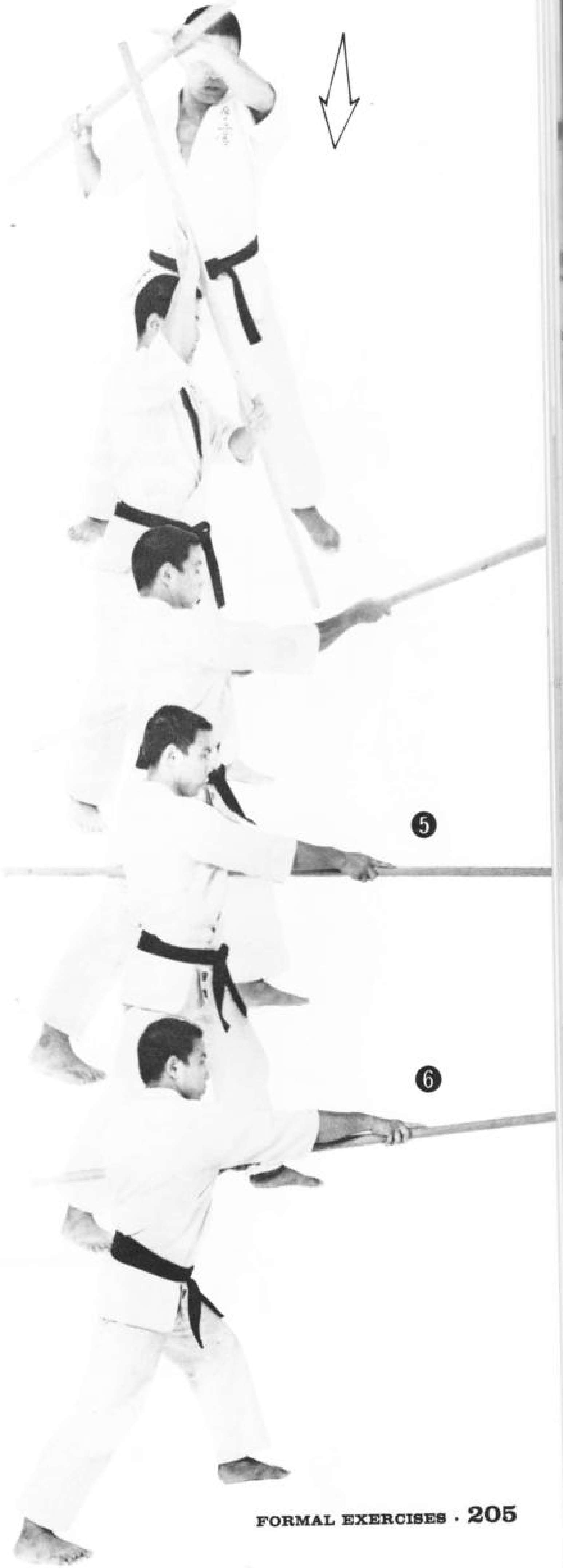
■2. Stepping to your right side on your right foot, turn your body right, and assume the forward leaning stance. Strike with the stick from upper left to lower right (see A).

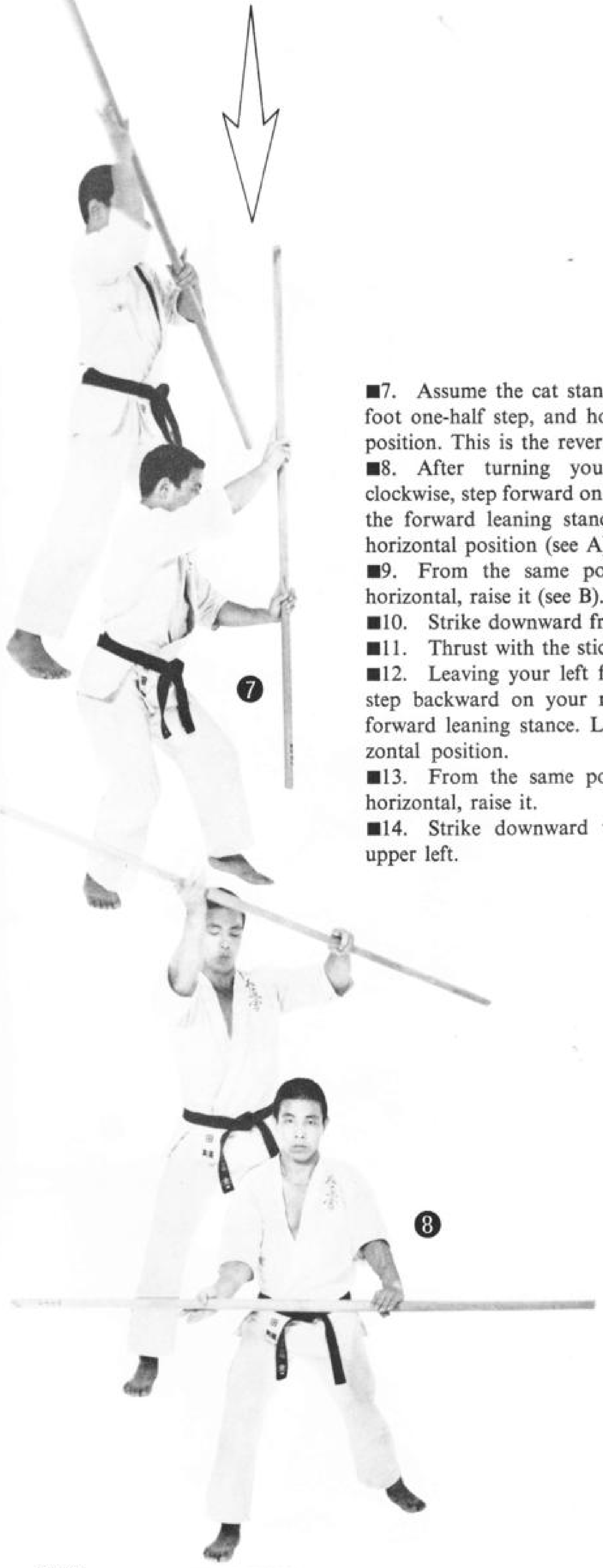
■3. Next, thrust with the stick (see B).

■4. By retracting your right foot one-half step, assume the cat stance. Hold the stick in a vertical position (see C).

■5. Leaving your right foot in the same position, step 180 degrees counterclockwise on your left foot to assume the forward leaning stance. Strike the stick from the upper right to the lower left. This is the reverse of the action in step 2.

■6. From the same position, thrust with the stick.

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■7. Assume the cat stance by retracting your left foot one-half step, and hold the stick in a vertical position. This is the reverse of the action in step 4.

■8. After turning your body ninety degrees clockwise, step forward on your right foot to assume the forward leaning stance. Lower the stick in a horizontal position (see A).

■9. From the same position, leaving the stick horizontal, raise it (see B).

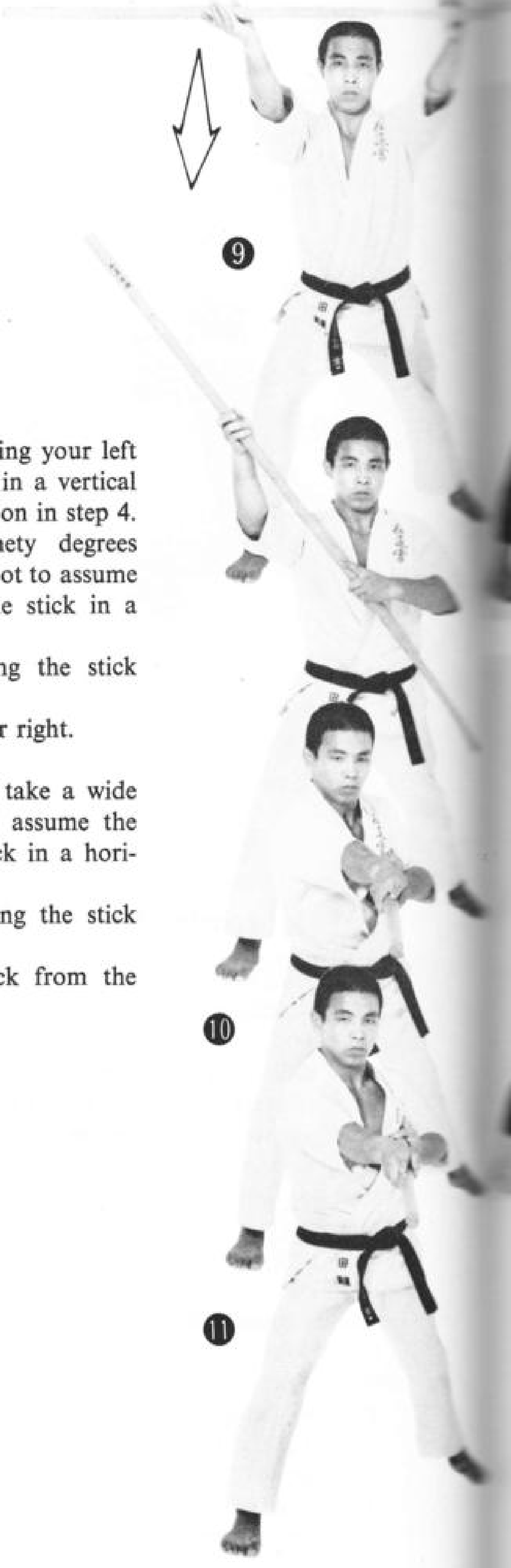
■10. Strike downward from the upper right.

■11. Thrust with the stick.

■12. Leaving your left foot as it is, take a wide step backward on your right foot to assume the forward leaning stance. Lower the stick in a horizontal position.

■13. From the same position, holding the stick horizontal, raise it.

■14. Strike downward with the stick from the upper left.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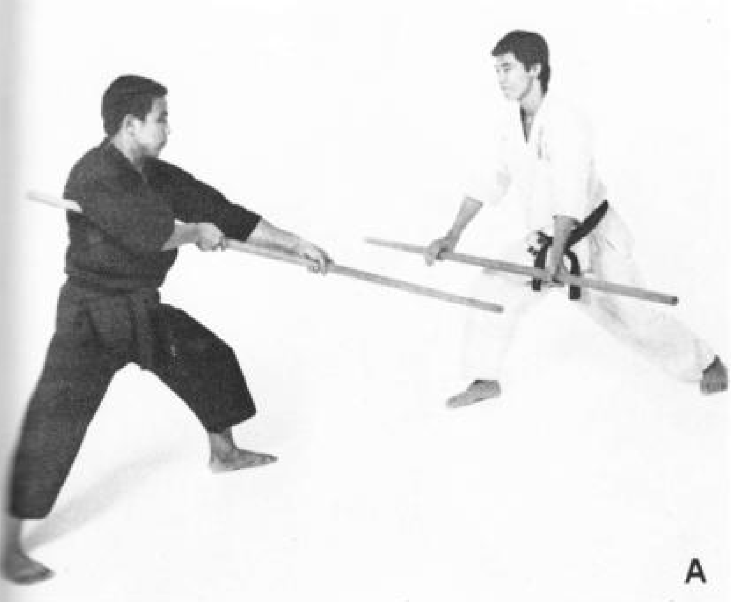
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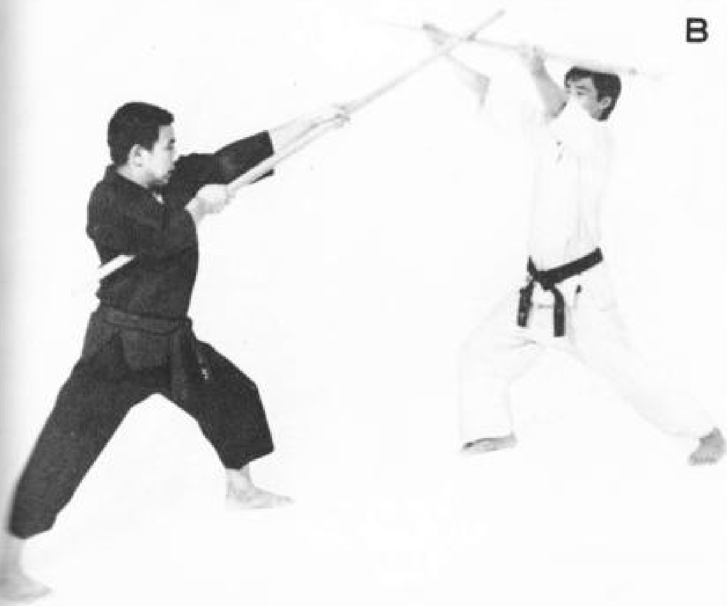
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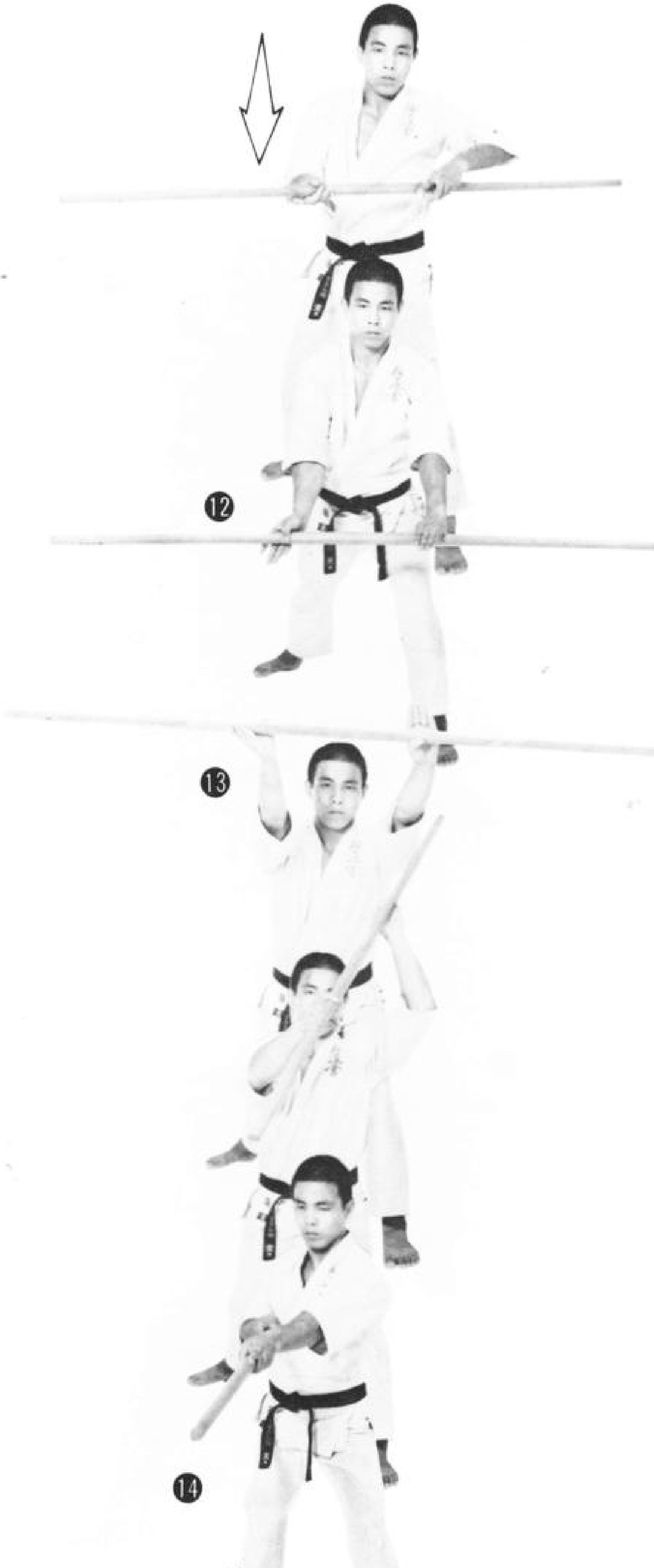

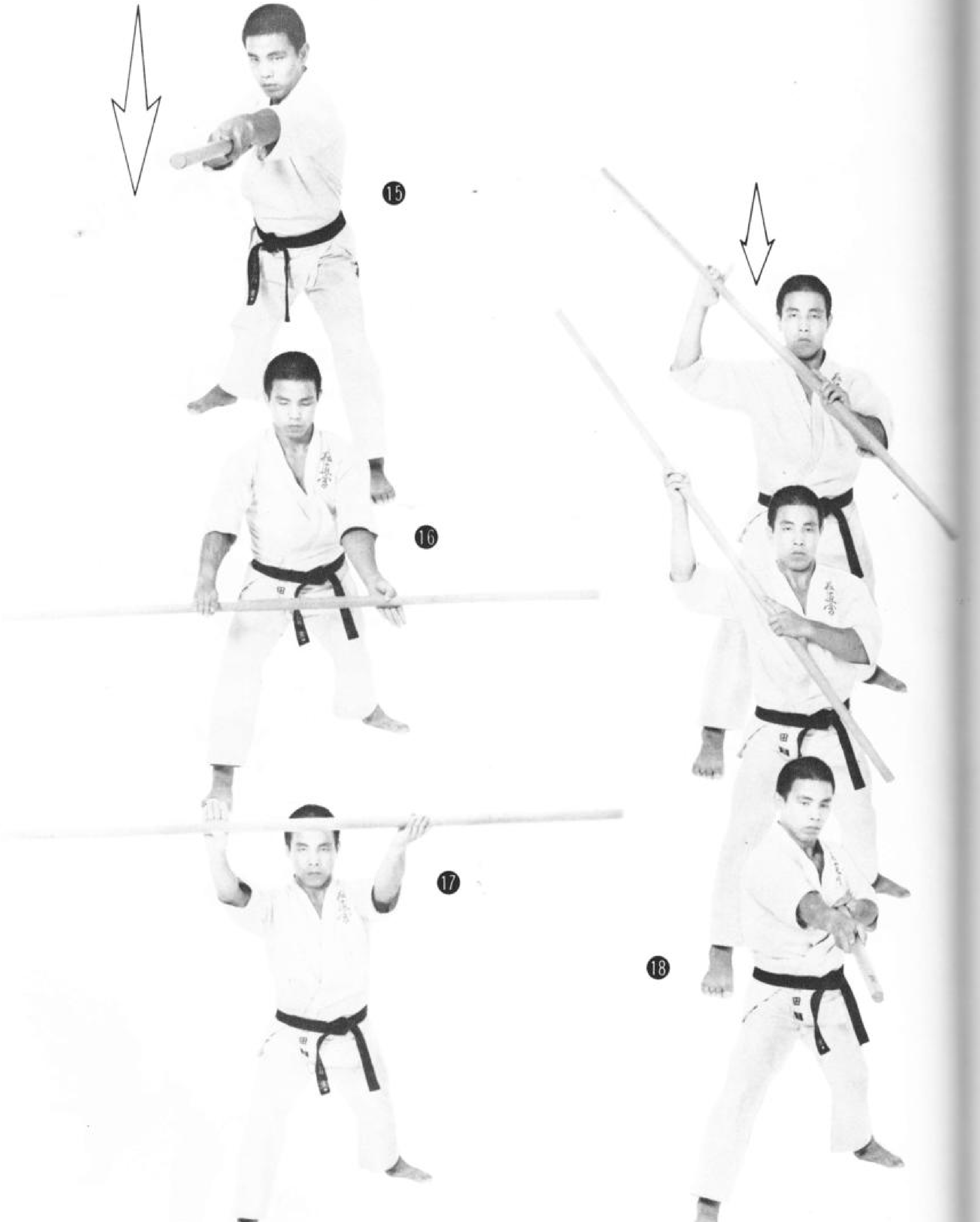
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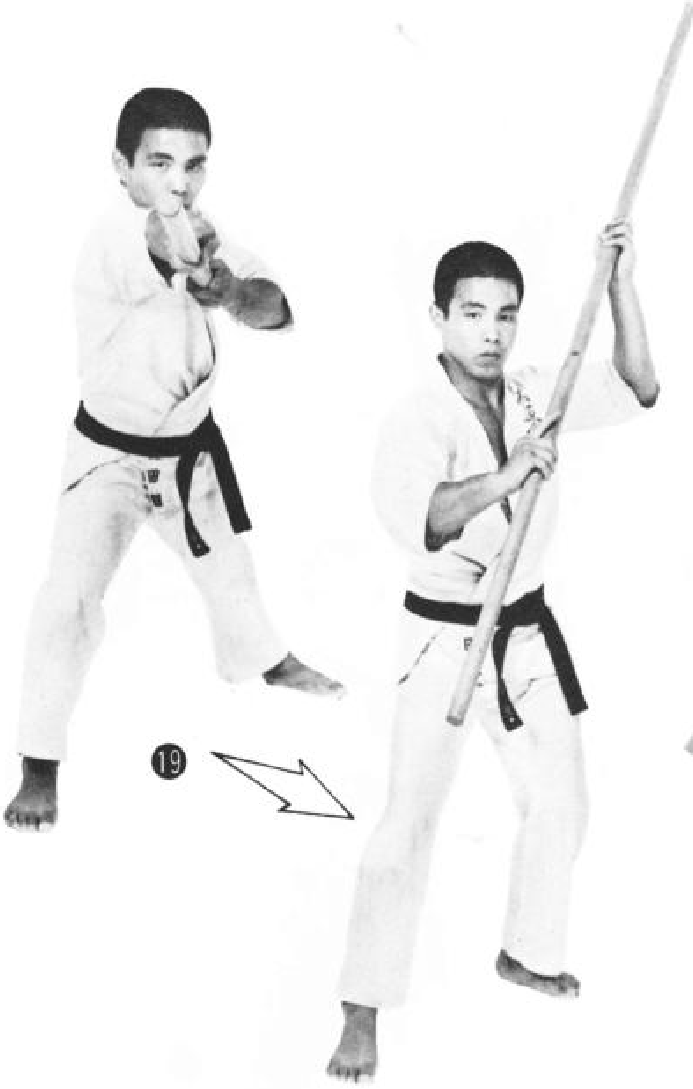

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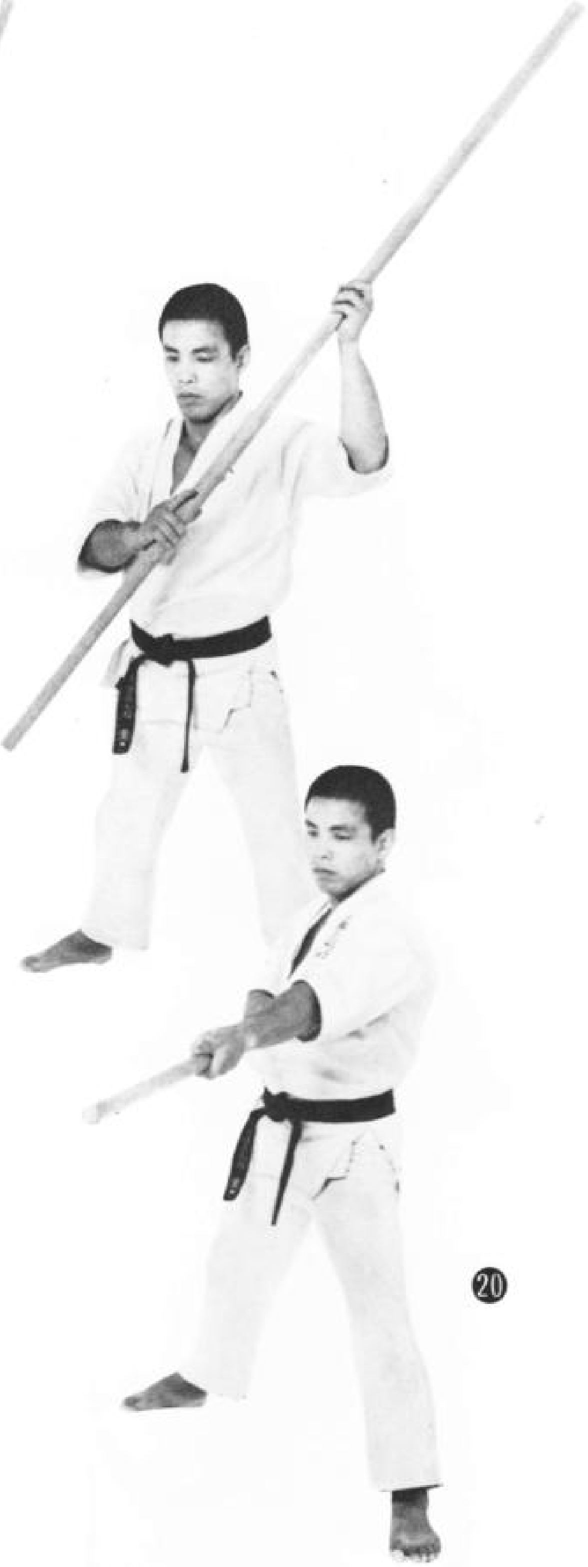

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■15. Next, thrust with the stick.

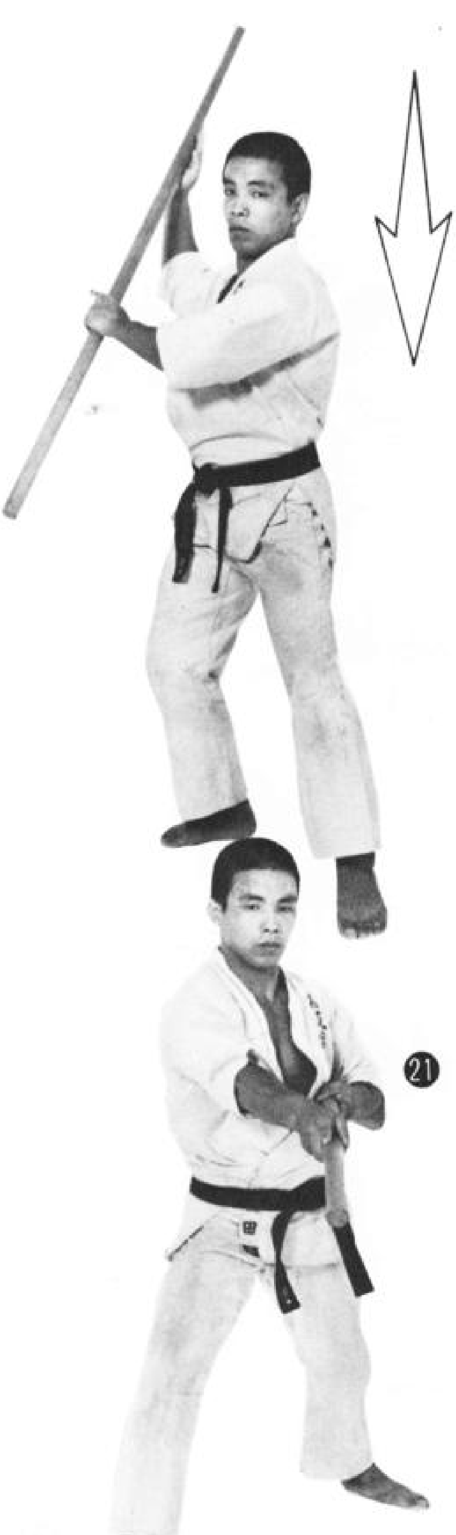
■16. Without changing the position of your right foot, take one step backward on your left, and put the stick in a position parallel with the floor.

■17. From the same position, raise the stick.

■18. Continue by swinging the stick upward to the right then striking it diagonally downward to the left.

■19. Thrust forward with the stick.

■20. Leaving your left foot in the same position, step wide backward on your right to assume the forward leaning stance. First swing the stick upward to the left, and then strike it down diagonally to the right.



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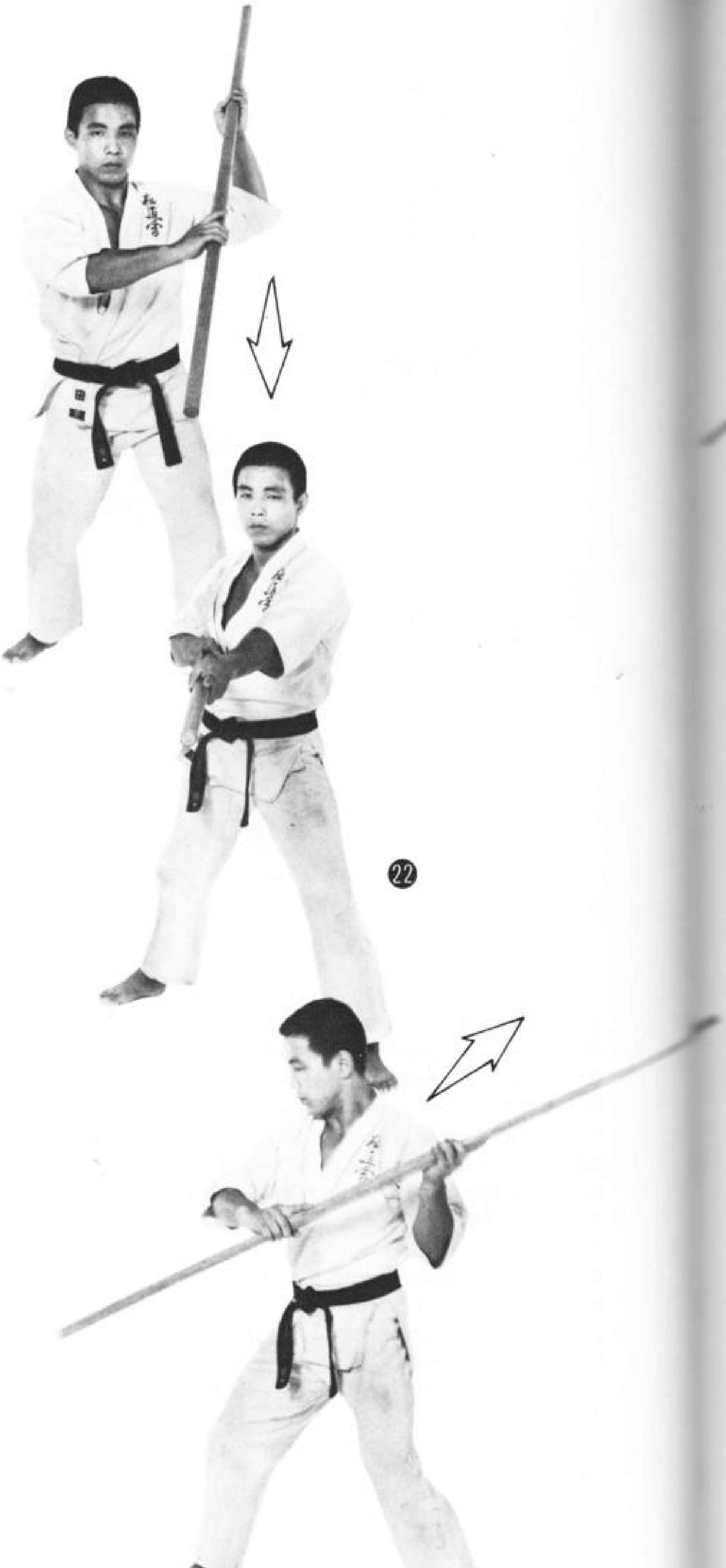

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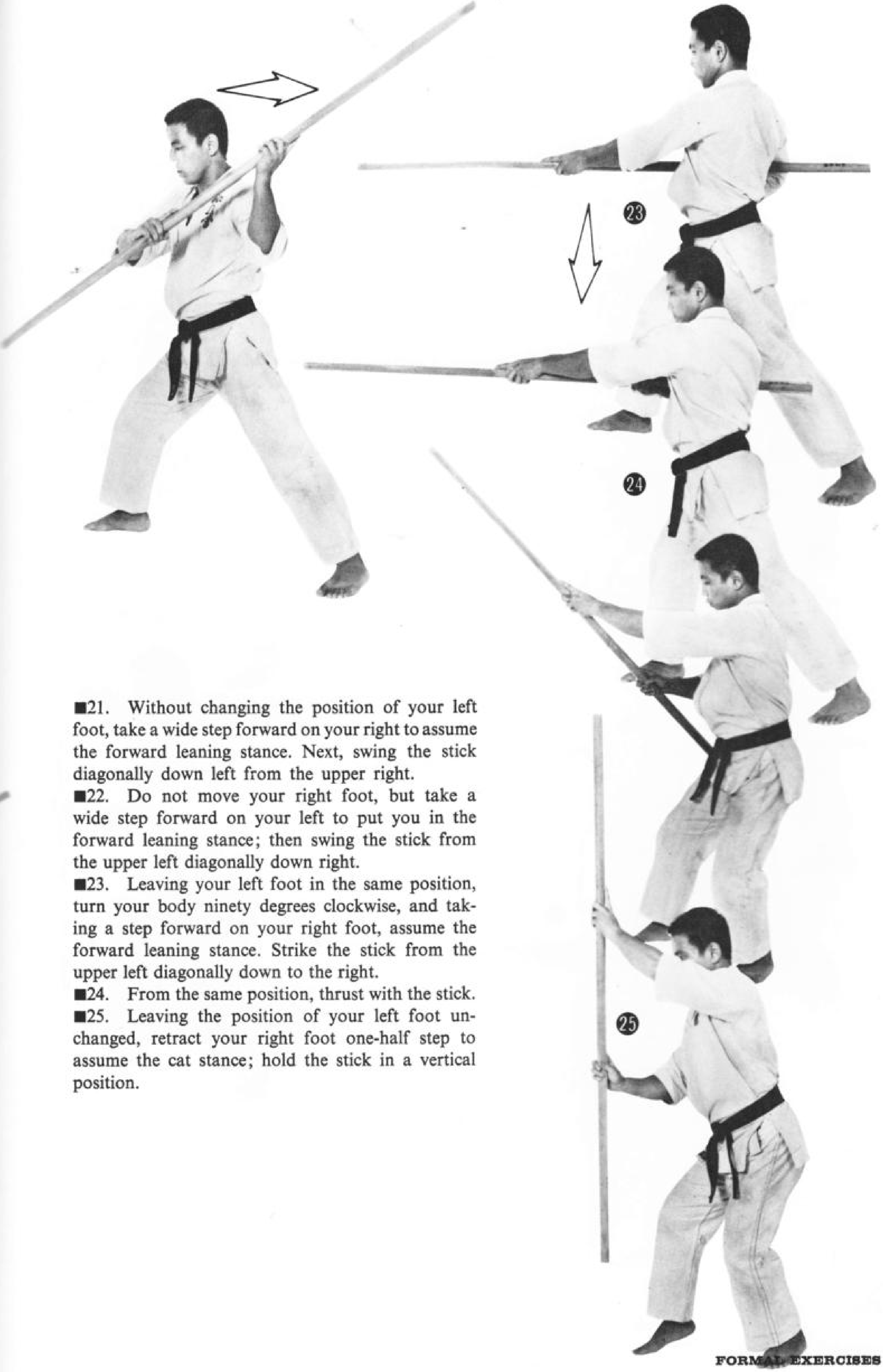


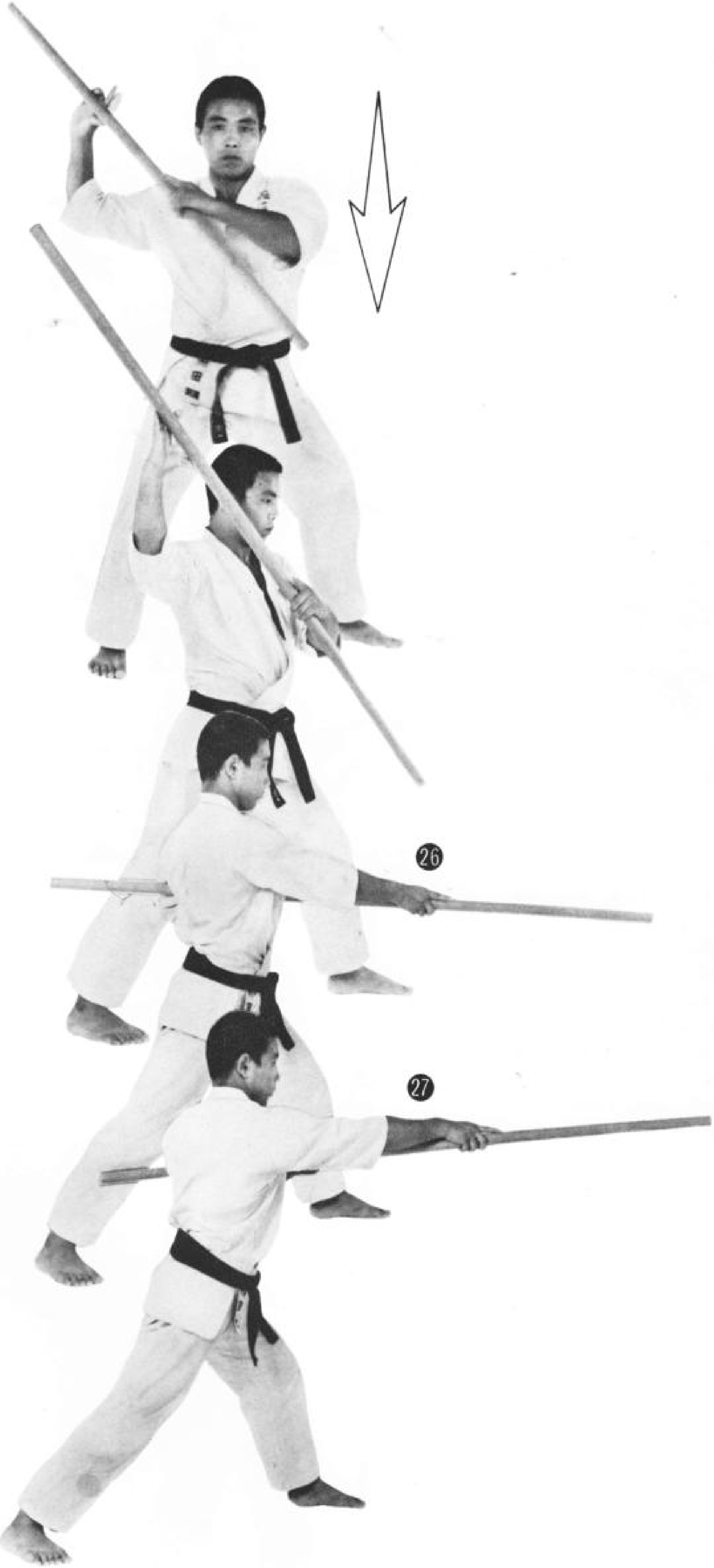
■21. Without changing the position of your left foot, take a wide step forward on your right to assume the forward leaning stance. Next, swing the stick diagonally down left from the upper right.

■22. Do not move your right foot, but take a wide step forward on your left to put you in the forward leaning stance; then swing the stick from the upper left diagonally down right.

■23. Leaving your left foot in the same position, turn your body ninety degrees clockwise, and taking a step forward on your right foot, assume the forward leaning stance. Strike the stick from the upper left diagonally down to the right.

■24. From the same position, thrust with the stick.

■25. Leaving the position of your left foot unchanged, retract your right foot one-half step to assume the cat stance; hold the stick in a vertical position.



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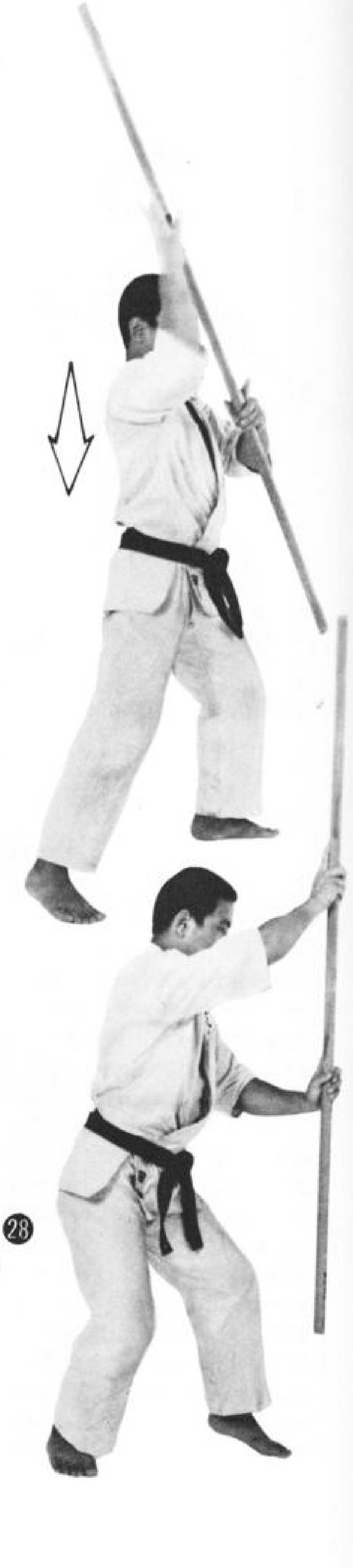

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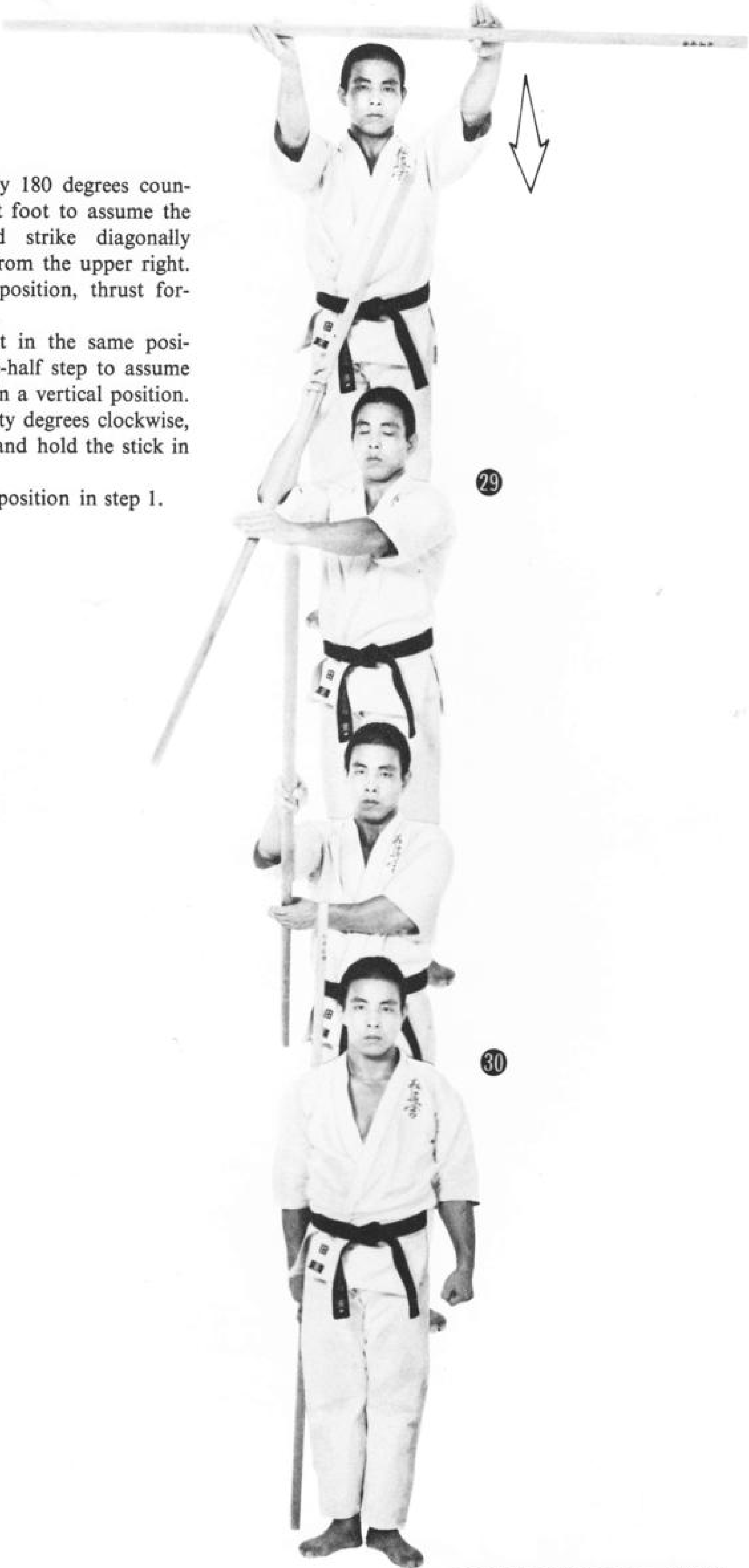
■26. After turning your body 180 degrees counterclockwise, advance your left foot to assume the forward leaning stance, and strike diagonally down and left with the stick from the upper right.

■27. Without altering your position, thrust forward with the stick.

■28. Leaving your right foot in the same position, retract your left foot one-half step to assume the cat stance. Hold the stick in a vertical position.

■29. Turning your body ninety degrees clockwise, assume the open-toes stance, and hold the stick in a horizontal position.

■30. Return the stick to its position in step 1.



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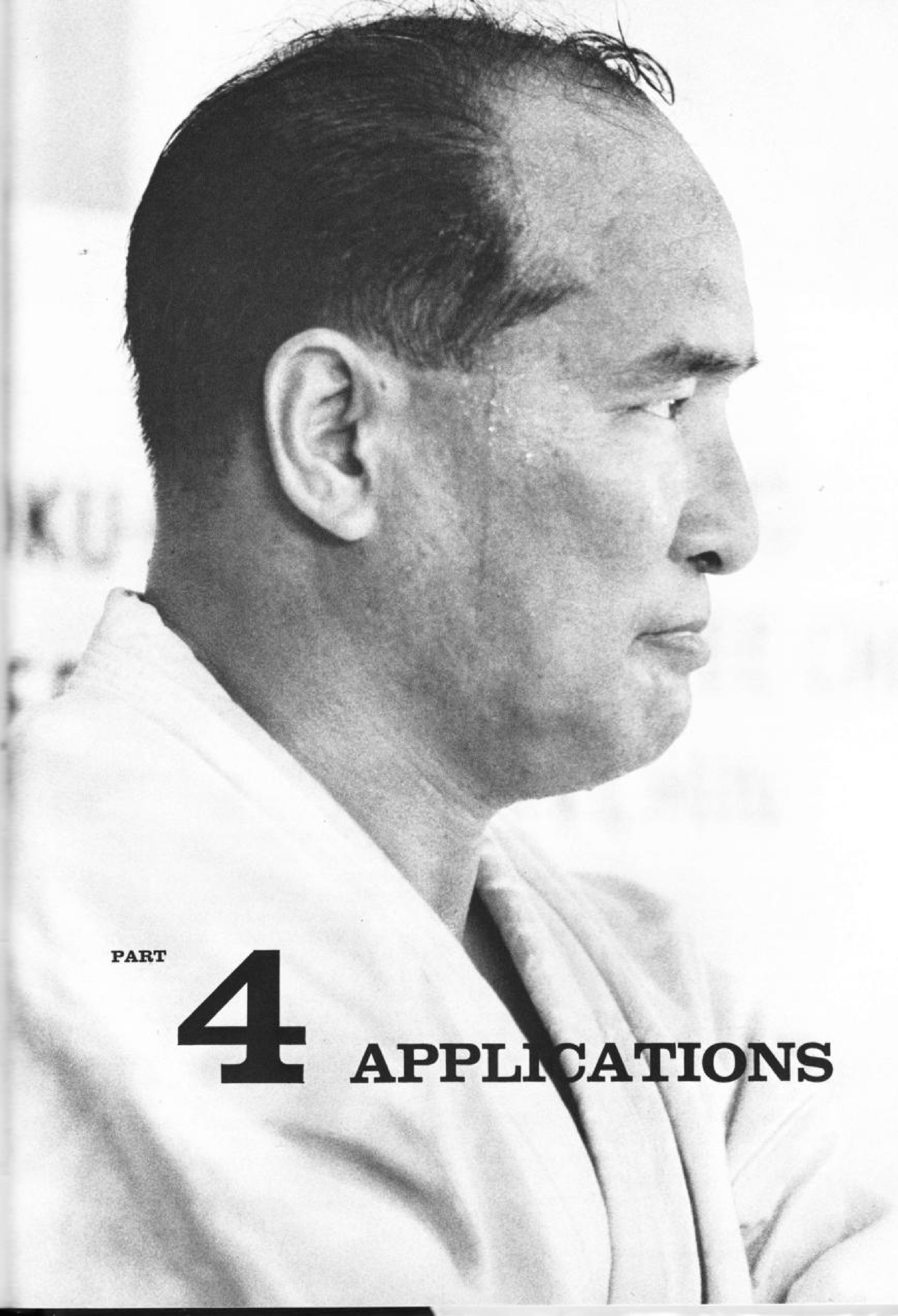


PART

4 APPLICATIONS

7. self-defense techniques

8. artificial respiration and first aid

9. special training

CHAPTER 7 self-defense techniques

a. general principles

The word karate is written with Chinese characters meaning empty hands to signify both the unarmed nature of the combat and the absence in the spirit of all wicked thought: it is therefore indicative of the Zen world of Nothingness.

Because it forbids all weapons in a world where they constitute a major concern of most nations, not only is karate unlikely to advocate world conquest, it is also especially appealing to people disenchanted with saber rattling. Today few people walk about armed; in fact, were it not for war, we would all live in perfect trust in an atmosphere completely foreign to weaponry.

The ideal of karate is weaponlessness in mind and heart combined with the ability to generate devastating power when it is needed, but karate also teaches avoidance of battle except when it is inevitable. A person may well live his entire life and never encounter an inescapable battle if he avoids places notorious for the low caliber of their denizens, if he locks his doors to prevent burglary, and if he is discreet in word and act.

Although karate instructs its followers to live this kind of life, a crisis may arise; some ruffian may attack without warning. But even then the best thing is to take his annoyance calmly and still to strive for a peaceful solution if at all possible. If you have mastered proper karate, a tap or two from an untrained dimwit will distress you very little. It is better not to soil your hands with him and his fight. Any karate trainee or instructor must be capable of this degree of self-control.

Nevertheless, should the deeds or words of a ruffian impinge on your honor or on the honor or safety of someone you respect or love, the time has come to swing into action. Restraint and avoidance of combat in moments like these are disgraceful. The karate man must always be ready to come to the aid of people so offended or of his own honor. To assist the beginner to be in the required state of readiness, I emphasize the following rules in the training hall.

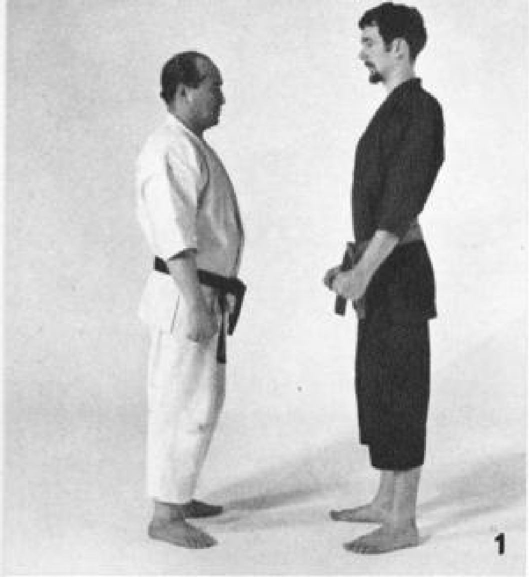
1. Never use karate first—That is, never begin a fight, especially with karate techniques.
2. Always use karate first.—Though apparently the opposite of the preceding rule, this pertains to a psychological, not a physical, use of karate and means that you should use the karate mental approach to subdue both yourself and your partner so that he loses the desire to challenge you. In other words, you must be strong enough in mind and body to disincline others from causing you trouble. Only when you have tempered yourself to this pitch, will others recognize the true value of your karate training. This is the best of all self-defense techniques.

b. swift strikes as self-defense techniques

The *muso-uchi*, or strike without premediation or thought, is an excellent advanced self-defense technique involving no set position and total mental detachment.

A famous Japanese swordsman, Kamiizumi Ise-no-kami, said that natural movement and a natural mental attitude are the ultimate martial techniques and that in all circumstances, relaxed action makes optimum use of the body. The karate *muso-uchi* resembles the *muso-ken* devised by this master, and in *kendo* fencing called the *iai-nuki*. It is a technique in which the sword is snapped out of the scabbard, put to lightning fast use against an opponent, and returned to its original place so quickly that it seems almost never to have moved.

In karate the *muso-uchi* is used when an enemy attacks without warning, when you are unprepared, or when he conceals his intent of attacking. If he announces by word or move what he is about to do, you can escape and thus avoid a fight; but this is impossible if your partner, concealing his intention, leads you into negligence. Although you should always maintain a mental attitude of preparedness, since I frequently hear of these unexpected attacks, I have included several techniques incorporating sudden unpremeditated strikes for use when required. You must rapidly and accurately judge the transition in your opponent's attitude. This requires intense physical and mental training because the switch from ordinary mental attitude to the attitude needed for execution of a technique must be carried out in a modicum of time.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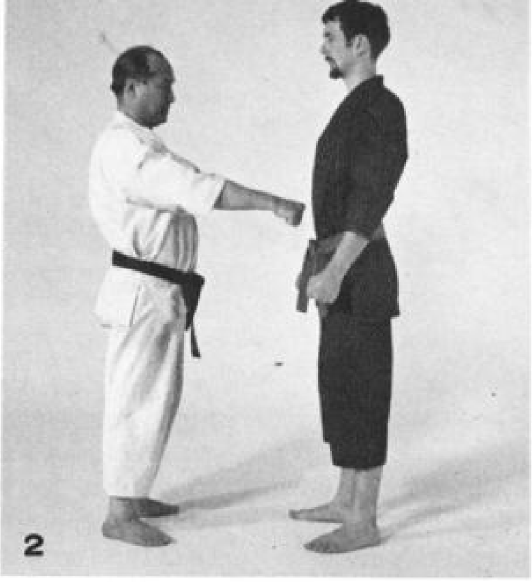
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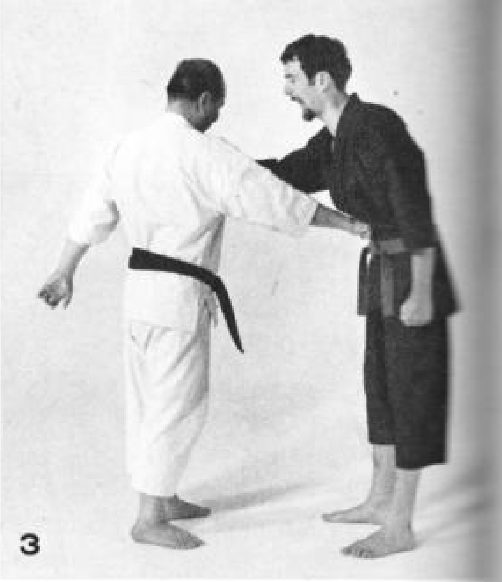
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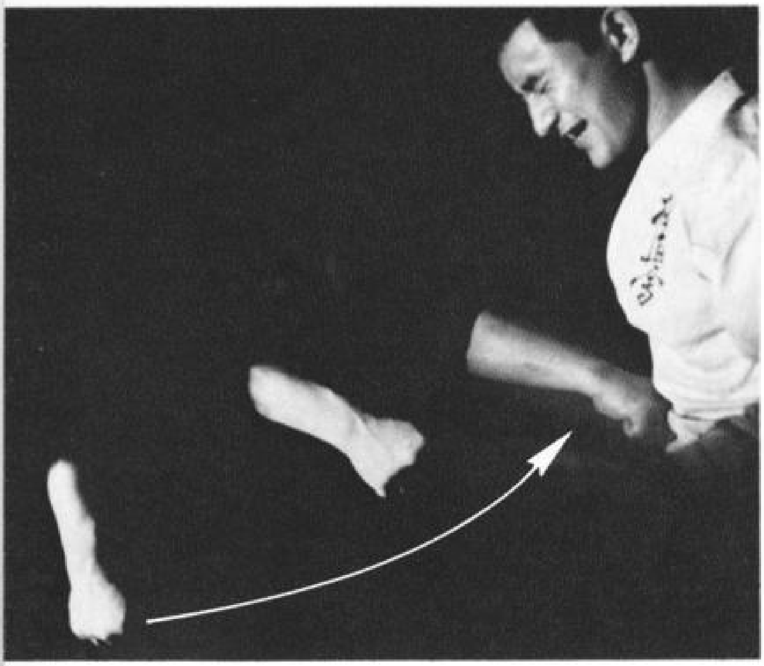


rising forefist strike I

Standing facing your opponent, the instant he shows a sign of attack, suddenly strike his abdomen with one of your forefists (#1–3). Your shoulders must be relaxed and your action fast.

rising forefist strike II

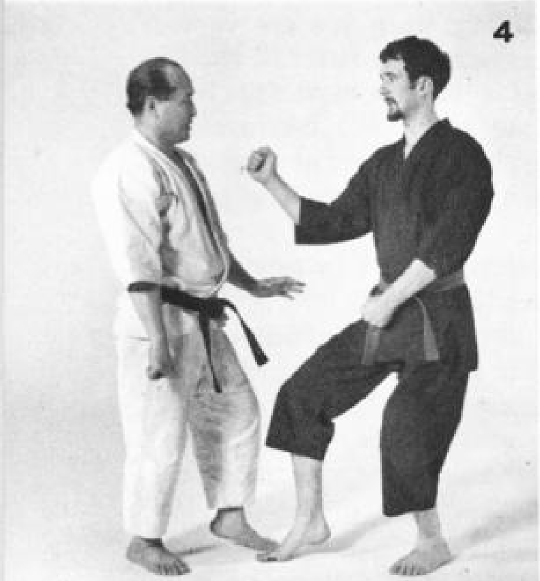
This upward strike to the chin may also be executed with the back of the wrist (#4–6).

roundhouse strike

Twisting your hips, deliver a roundhouse strike to your opponent's solar plexus (#7–9).

shoulder strike

After stepping forward slightly on your left foot, swing your body, and strike your opponent's chest with your right shoulder (#10–12). Following the procedure used in the body strike, throw your opponent.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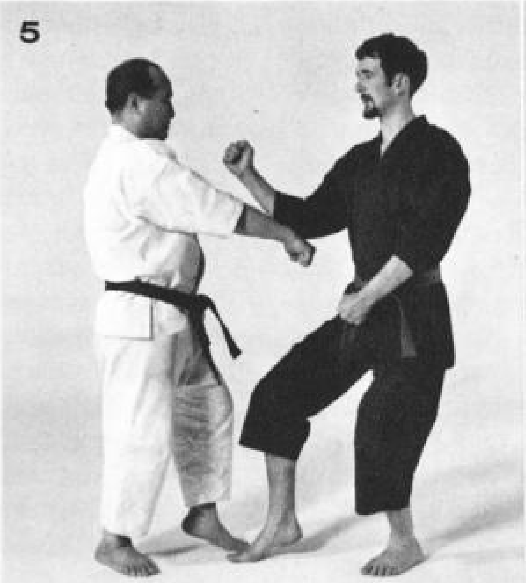
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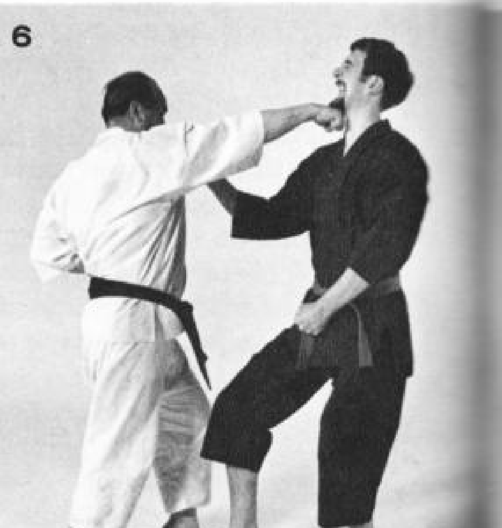
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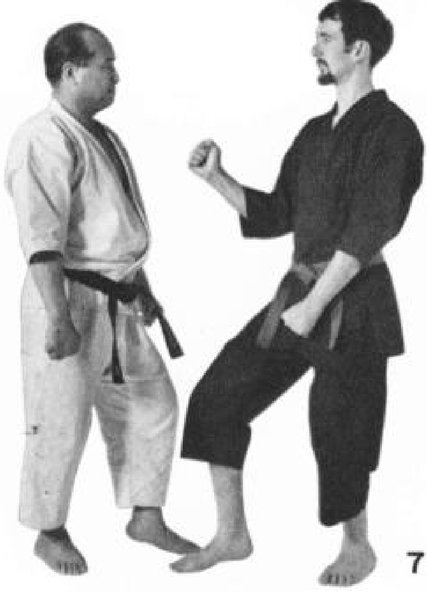
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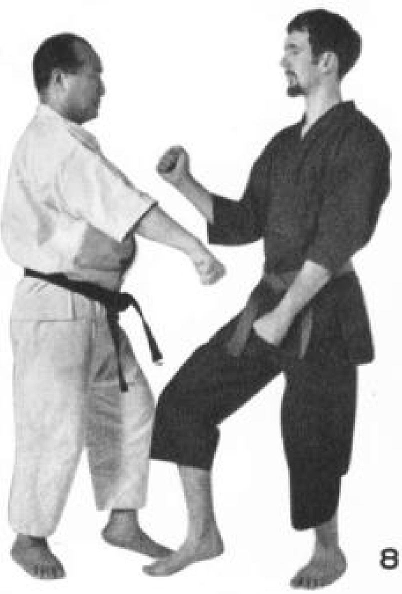
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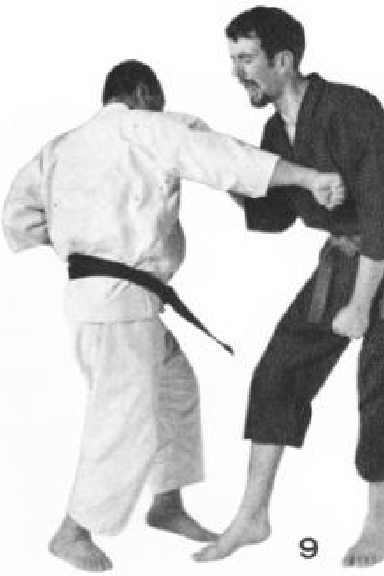
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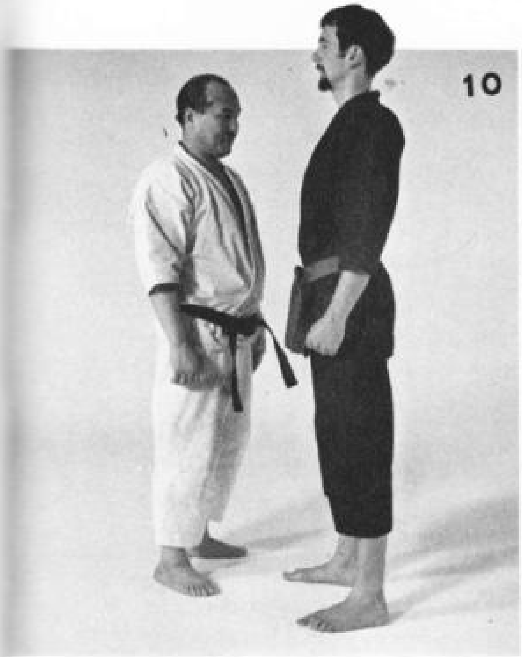
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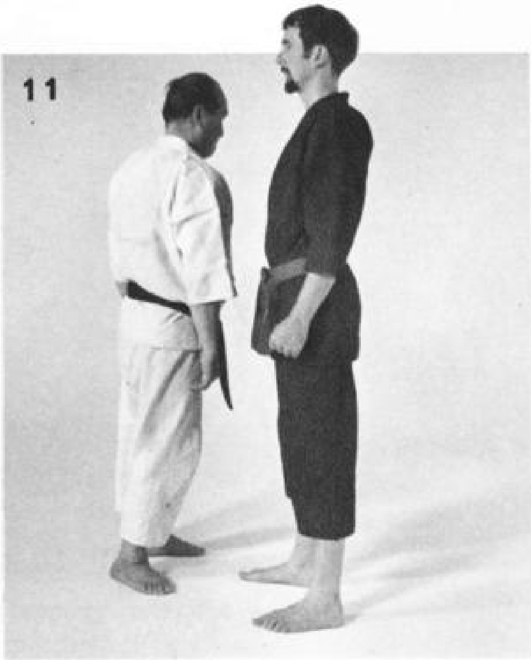
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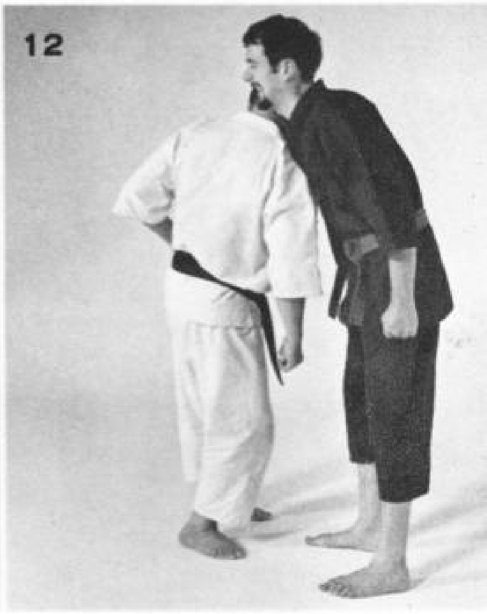
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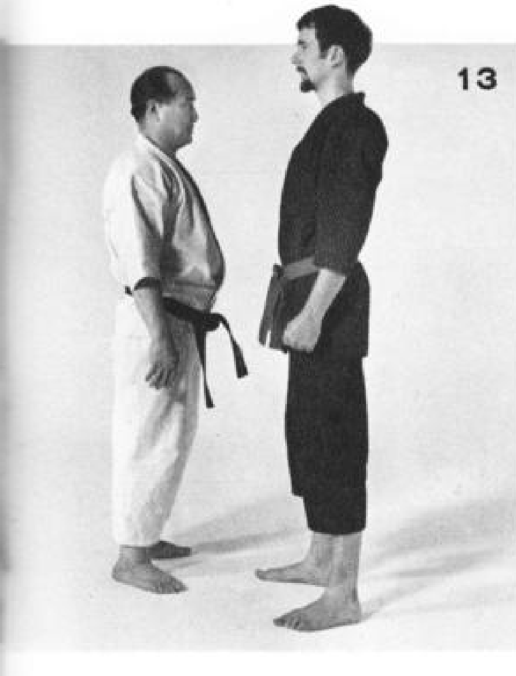
groin strike with the inner knife hand

Strike your opponent in the groin with the inner knife hand (#13–15).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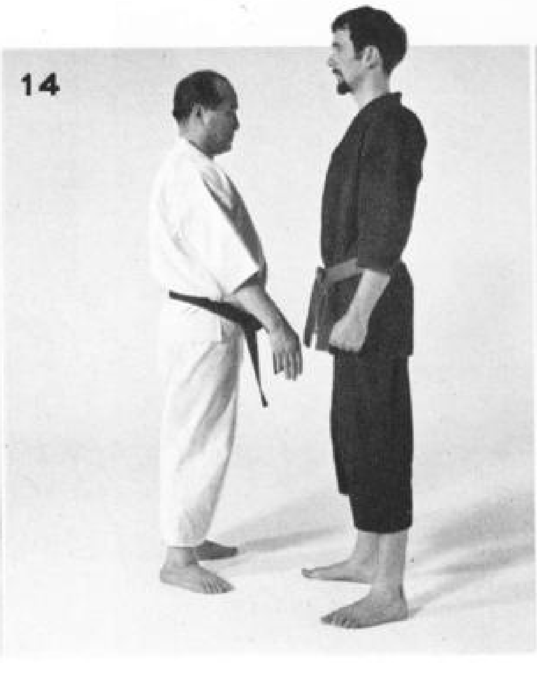
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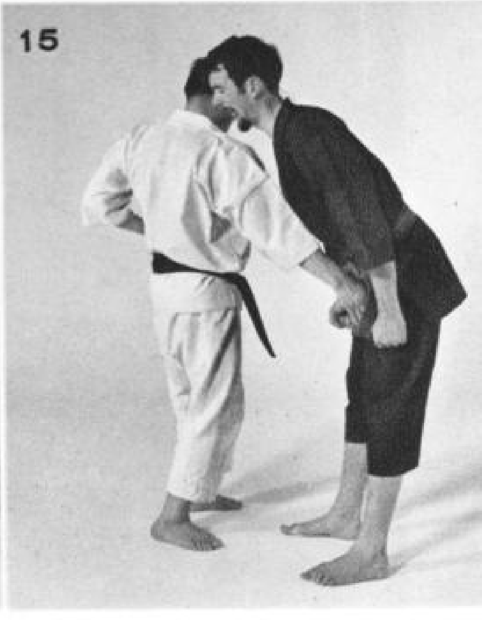
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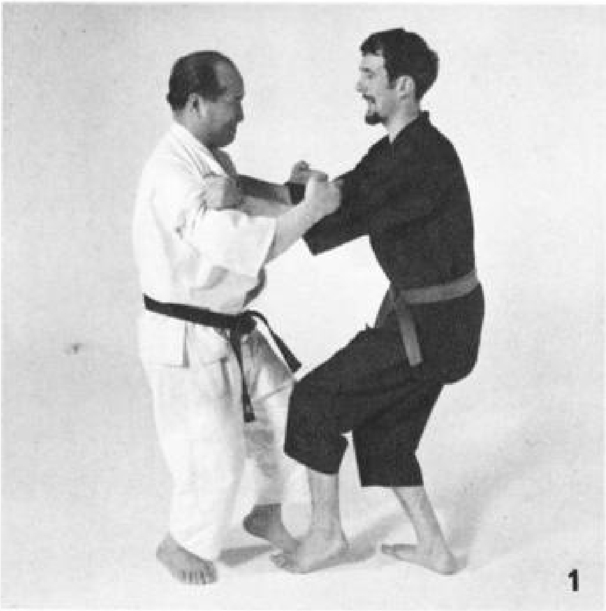
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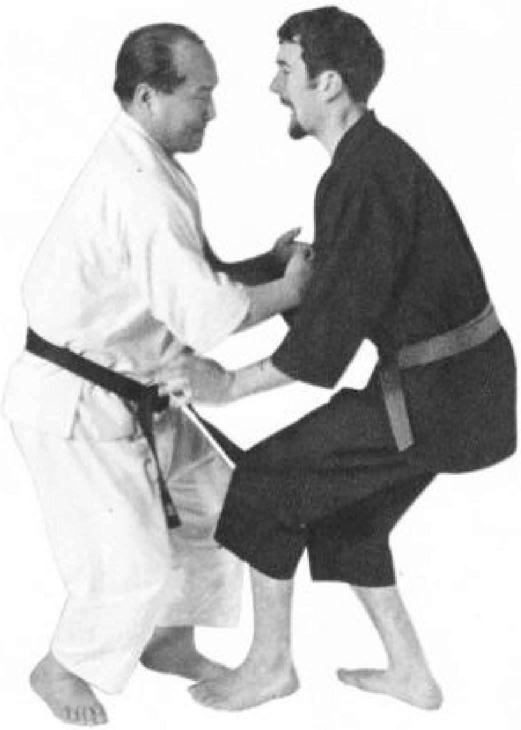
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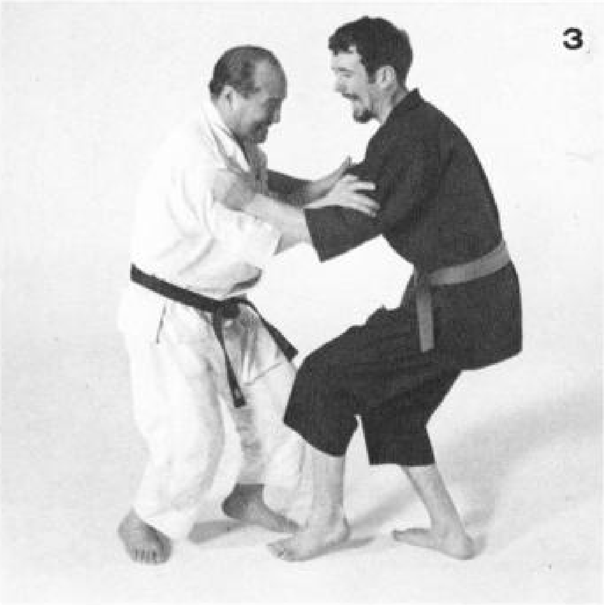
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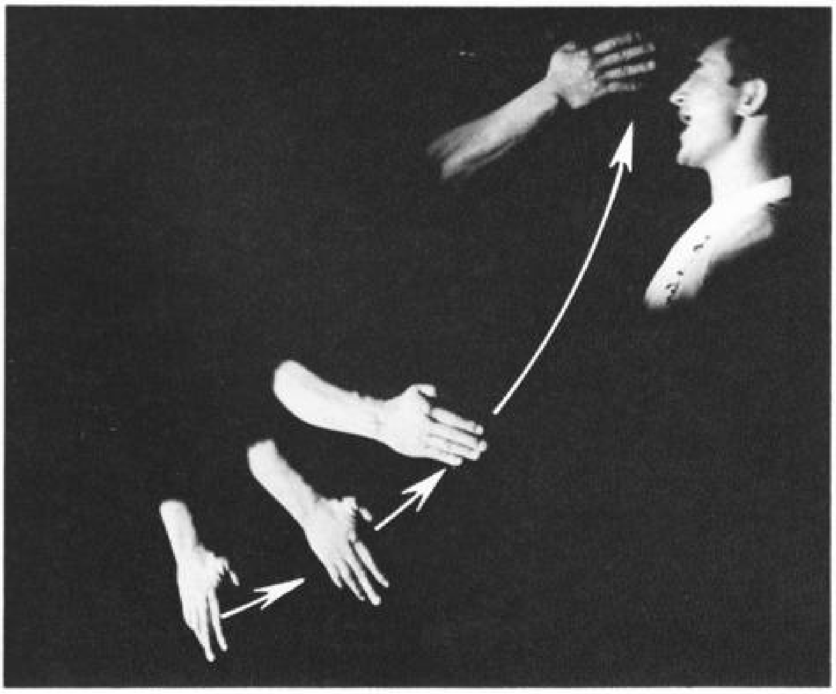
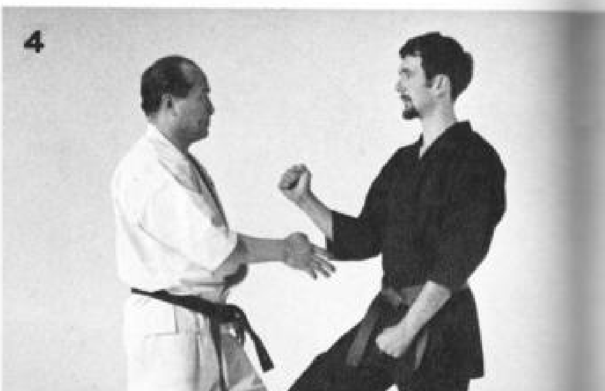
double knife-hand outside hook

When your opponent has seized you, hook both knife hands on the outsides of his elbows, and bend them by pulling downward (#1–2).

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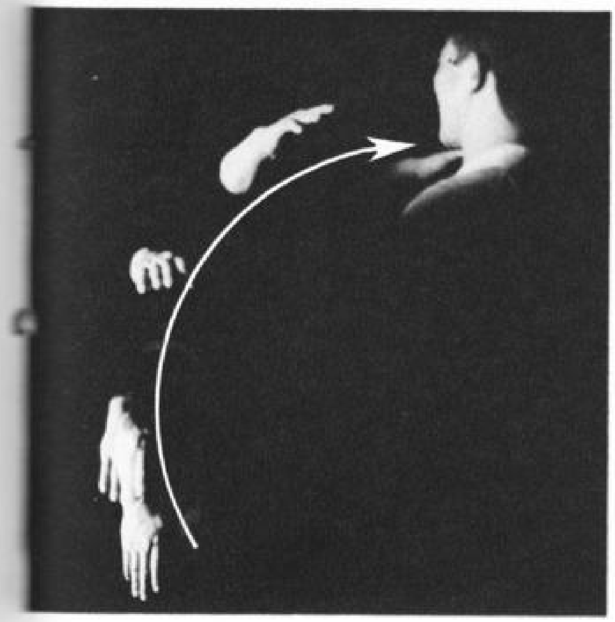

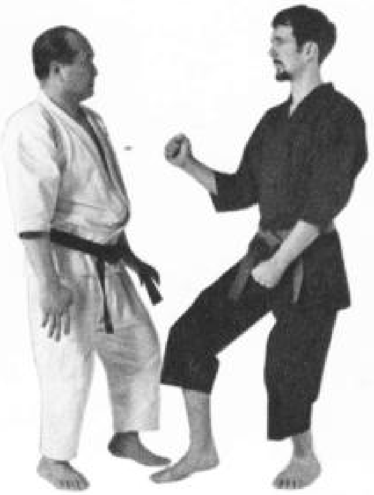

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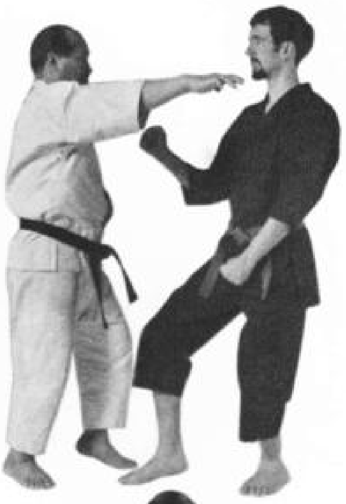

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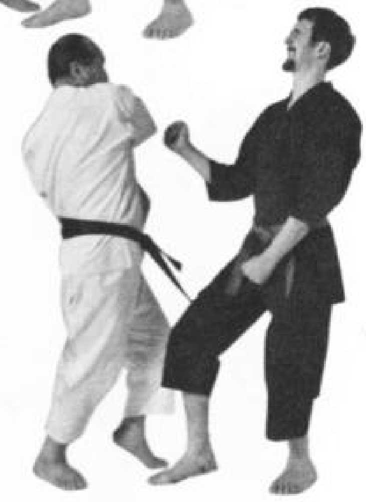

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double knife-hand inside hook

In this case, follow the procedure shown in the preceding techniques, but hook from the insides of his elbows (#3).

dazzle I

To shock an opponent and reduce his will to fight, snap your knife hand sharply in front of his nose (#4–6).

dazzle II

To achieve a similar effect, thrust your hand suddenly to a spot in front of your opponent's throat (#7—9).

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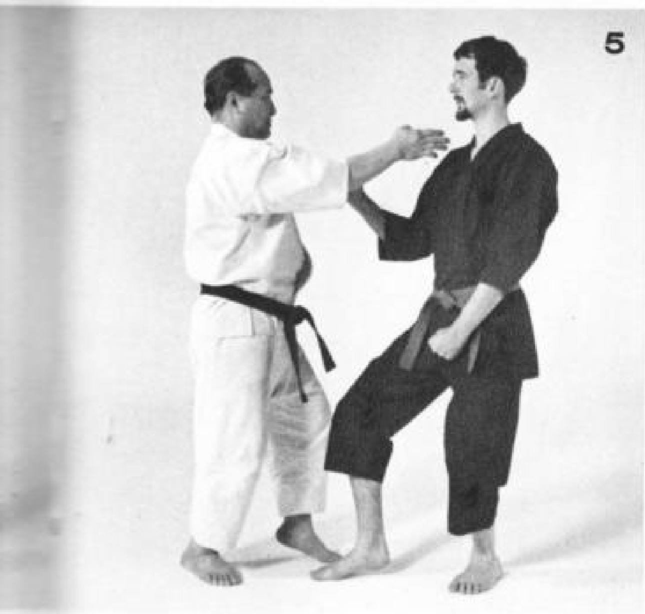

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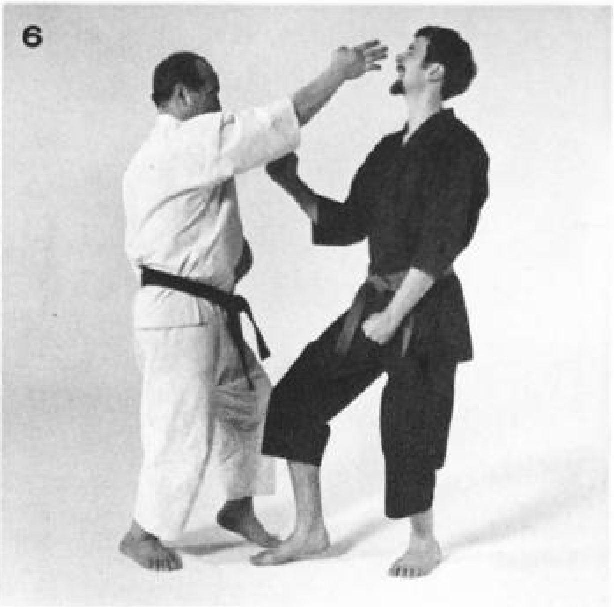

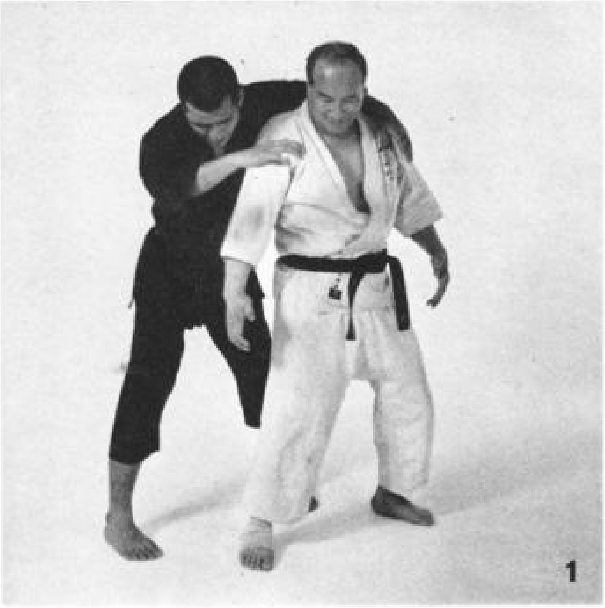

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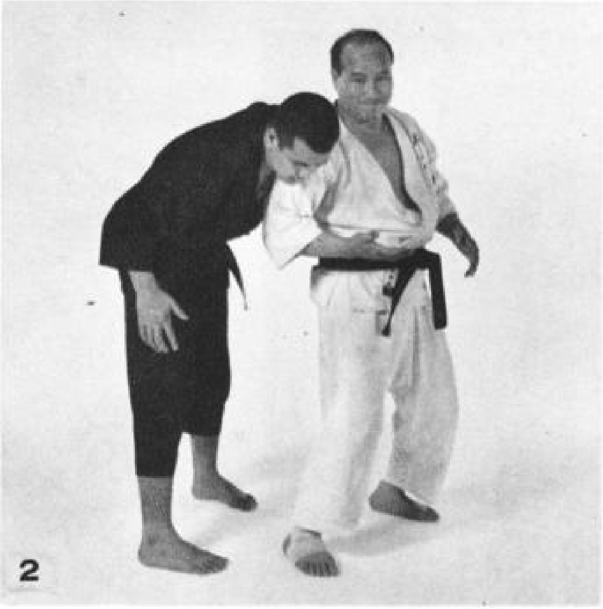

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smash to the groin

A knife-hand strike to the groin will enable you to break free from an opponent attacking from behind (#1).

rear elbow thrust

A thrust backward with an elbow into the opponent's solar plexus is an effective move (#2)

heel stamp

Surprise is the most important element in all the brief strikes, and this stamp to the opponent's foot is extremely effective since it is always unexpected. Apply all of your weight when you step on his foot. Women wearing high heels have a great advantage in this technique (#3–5).

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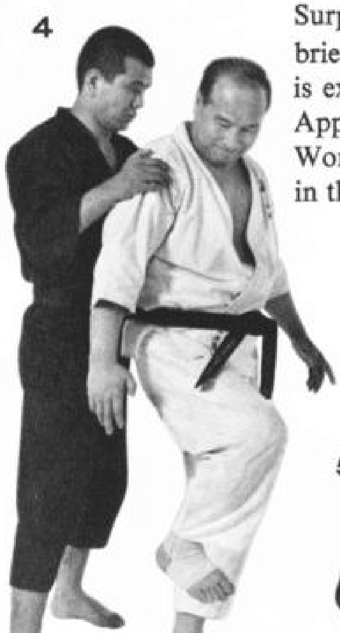

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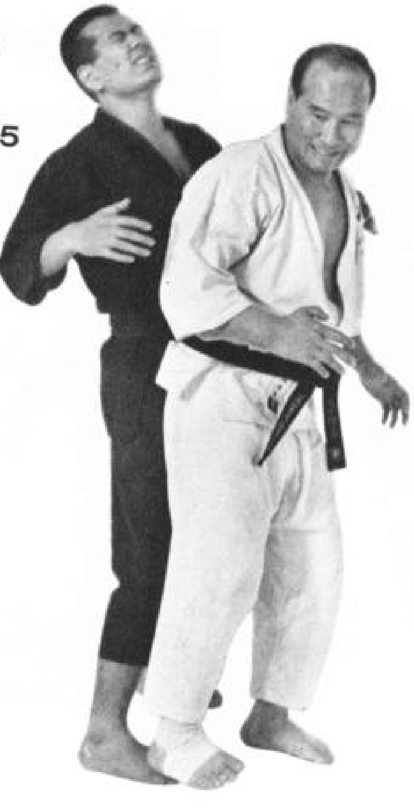

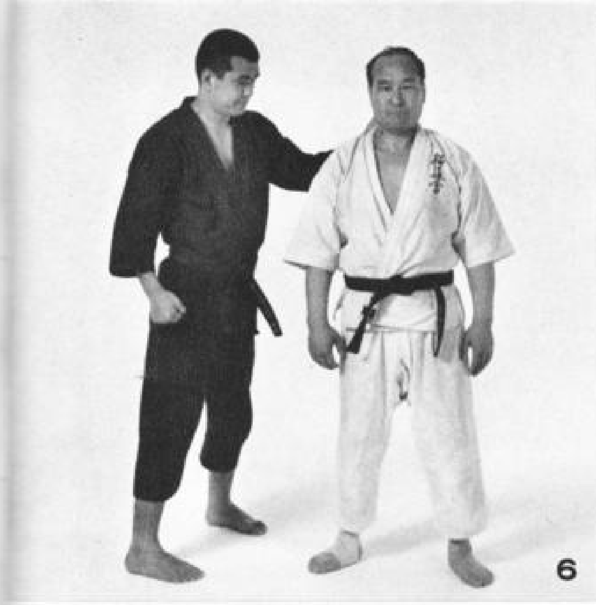

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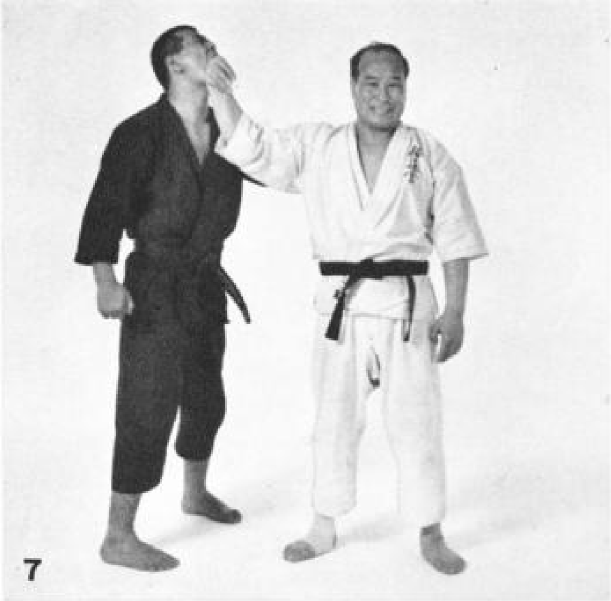

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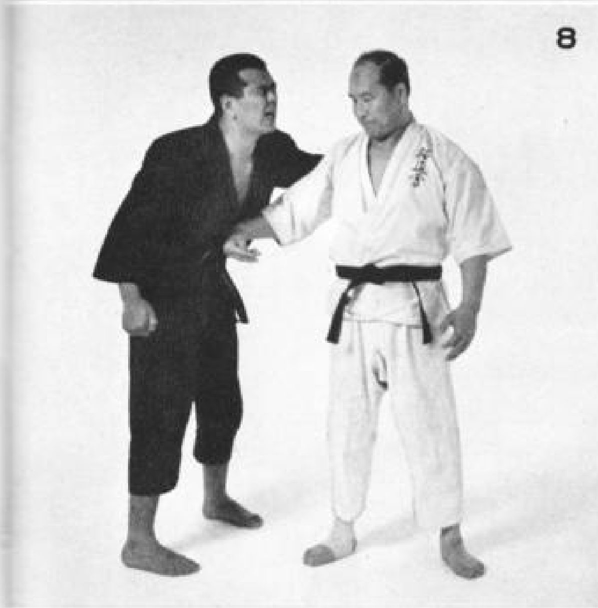


wrist strike to the face

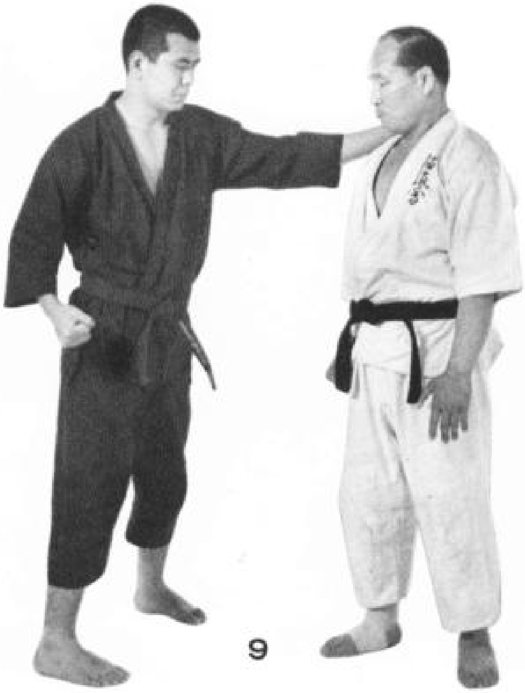
When the opponent tries to attack from the side, strike his face with your wrist (#6–7).

wrist side strike

Once again, strike to the side, but this time aim for your opponent's abdomen (#8).

inner-fist rising strike

When an opponent seizes your shoulder with one of his hands, aim your inner fist at his lowest ribs (#9—10).



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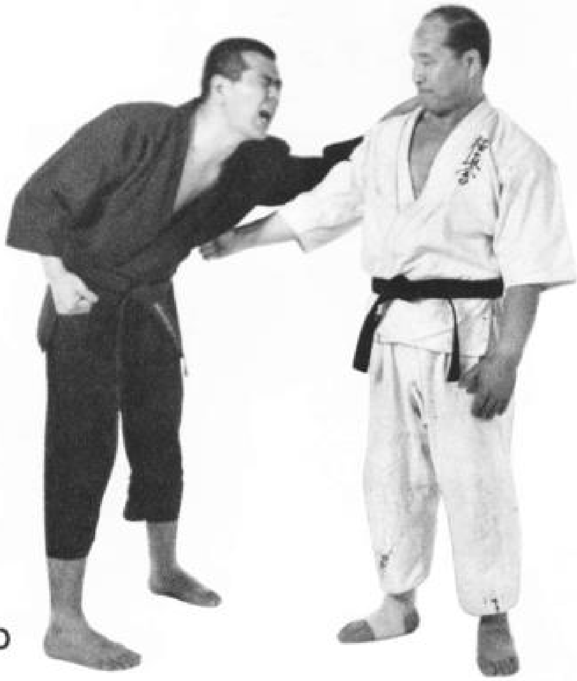

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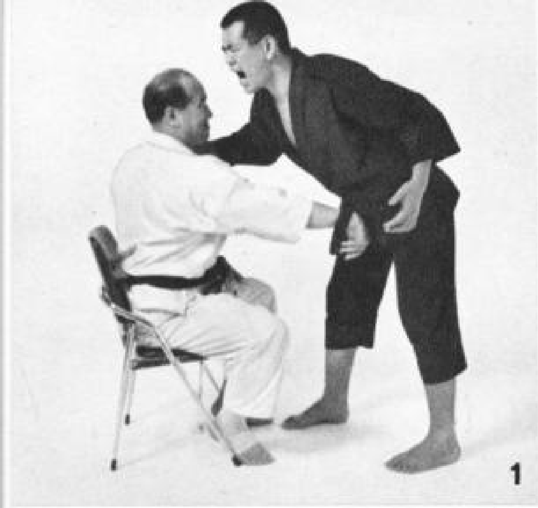
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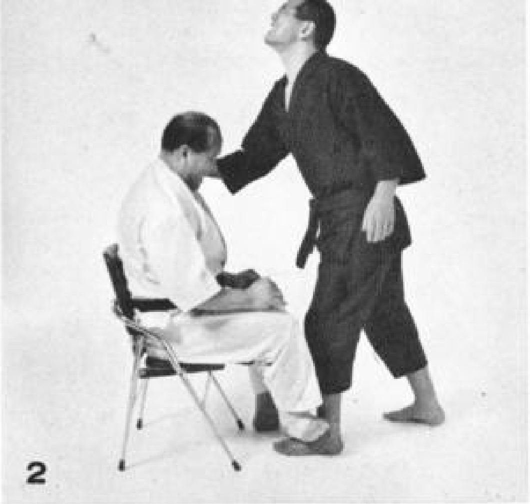
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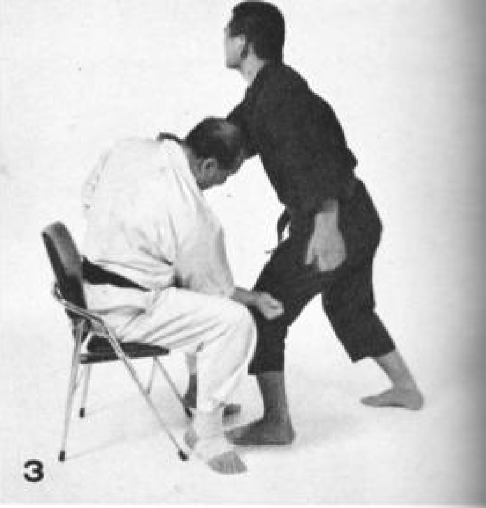
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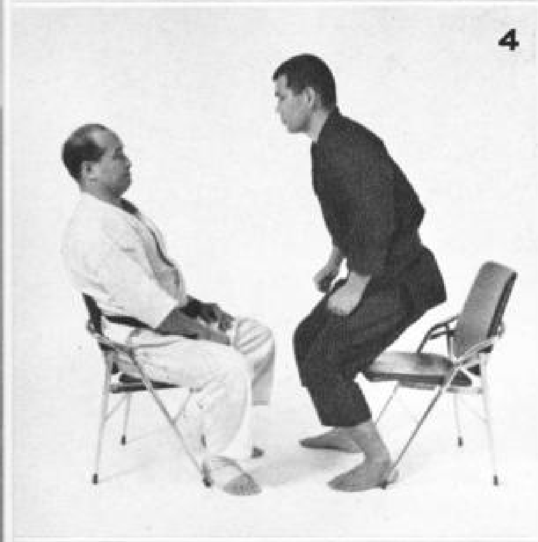
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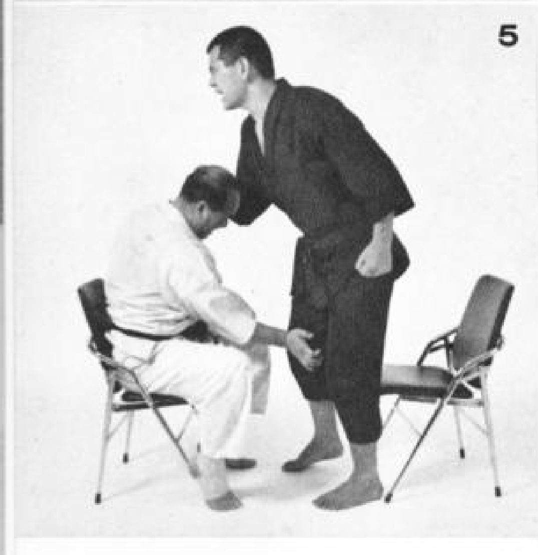
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smash to the groin with the wrist

Should your opponent try to attack you while you are seated in front of him, allow him to approach; then strike his groin with your wrist (#1).

foot stamp

Stamp on the foot of an opponent who approaches when you are seated (#2).

fist-edge blow to the knee

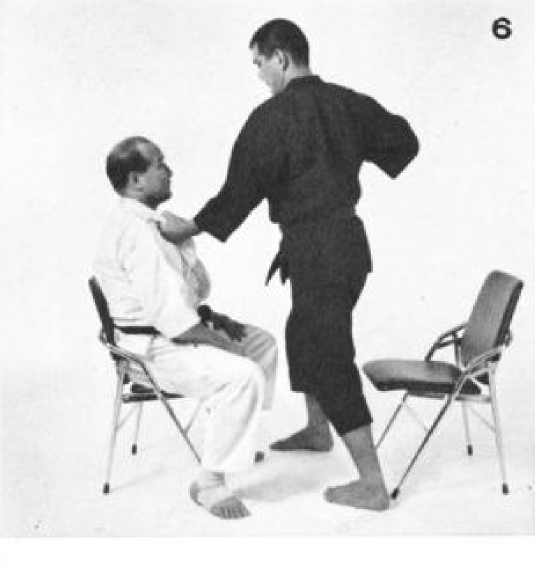
Bend forward slightly, and strike your opponent's knee with your fist edge (#3).

palm-heel strike to the knee

When you have been seated facing each other but your opponent rises to attack, strike him in the knee with your palm heel (#4–5).

wrist drive to the groin

If your opponent tries to strike when both of you are seated, without rising, smash your wrist into his groin (#6–7).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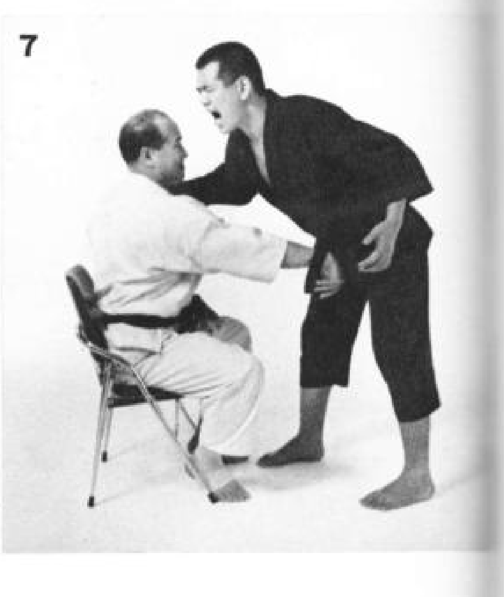
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side wrist strike

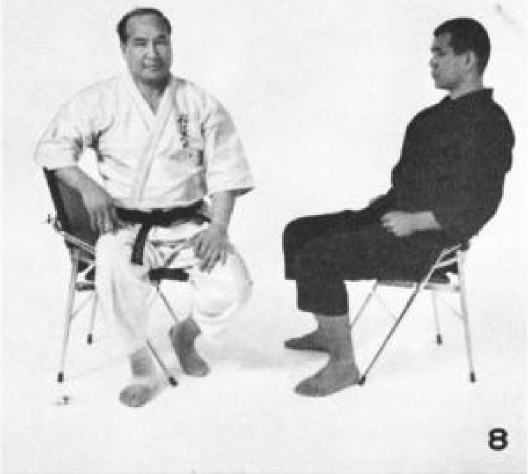
When you are turned sideways in your chair and your opponent rises to attack, strike his abdomen with your wrist (#8–9)

wrist strike to the side

When he attempts to attack from the side when you are both seated facing in the same direction, twist your upper body, and strike him in the side with your wrist (#10–11).

right-left knife-hand strike

When faced with two or three ruffians, deal with those lying outside of your immediate line of vision first. In other words, keep your eye on the man in front of you (#12), and judge the actions of the men on your right and left by indications. When you see your chance, drive your right and left hands first into the groin of one then into that of the other (#13).



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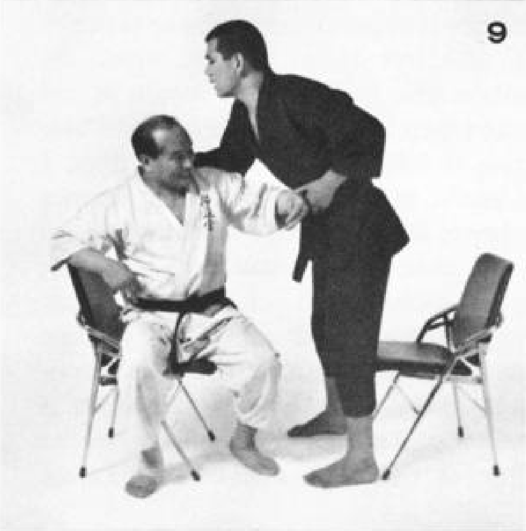

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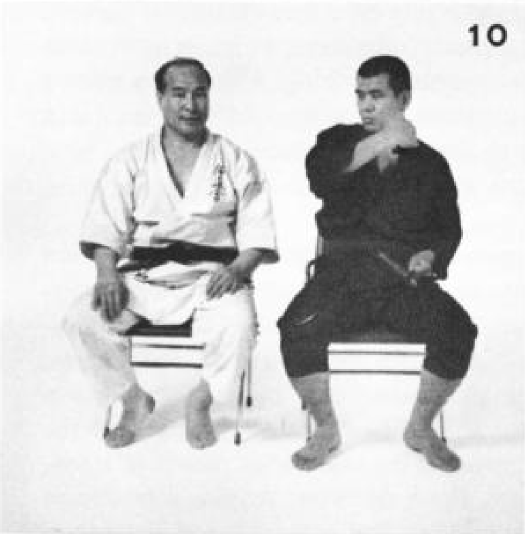

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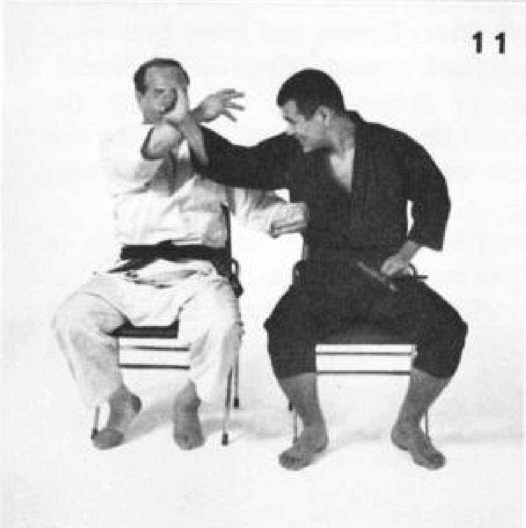

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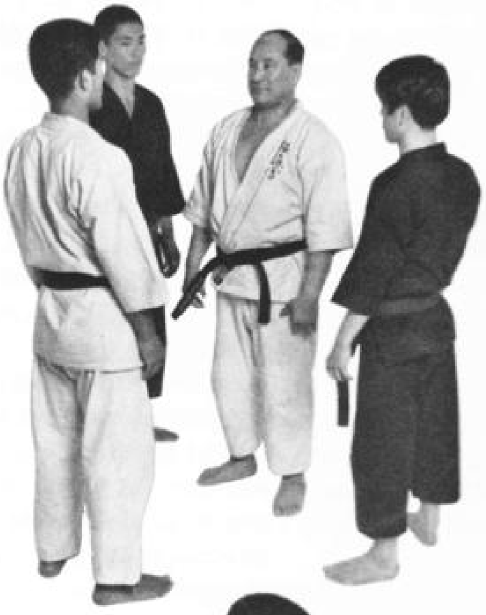

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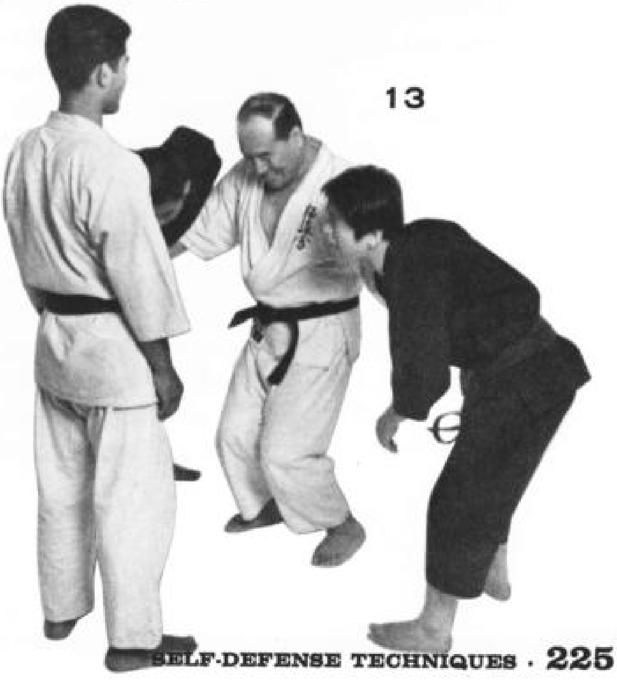

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CHAPTER 8

artificial respiration and first aid

Since karate involves fairly violent combat, as is the case with all other sports, the danger of unexpected injury exists. And though instructors take every precaution to insure safety, sometimes, especially when the number of students is large enough to make constant total surveillance impossible, accidents occur. At such times, the truly qualified instructor must be able to judge the nature of the injury quickly and accurately and then to prescribe the most suitable treatment. To assist instructors in fulfilling this important duty, I introduce certain treatments useful in dealing wth simple injuries or in determining the nature of more serious damage when the services of a qualified physician are not immediately available. The points covered here, however, are not sophisticated, and the instructor should never consider himself capable of administrating genuine medical treatment. In all cases, except the simplest, consult a physician as quickly as possible. Nevertheless, rudimentary first aid is vital to the correct dissemination of karate and to progress in the techniques; therefore, it deserves the close attention of karate followers.

The first thing to remember is to rely on a knowledgeable person, preferably a doctor, for all conclusive judgement, which in most cases the karate instructor alone is incapable of making. Although a wound may seem insignificant to the unpracticed eye, it could be serious, and ignoring it could mean death to the injured person. No matter how trifling the damage seems, the karate instructor must never treat it lightly.

For karate training hall purposes, regard all accidents as falling into two categories: those which simple first aid can cure and those requiring the attention of a physician. In dealing with the latter category, not only must you be able to estimate the degree of seriousness, you must also decide whether the patient may be transported to a hospital or whether the doctor should be called to the scene of the accident and, further, if the former is the case, what means of transportation to employ. Naturally, these decisions require a modicum of experience and certain knowledge. But possibly most important is calm on the part of the instructor; fretting and hurry limit your ability to make sound judgement and upset and frighten the patient.

Next, carefully investigate the circumstances surrounding the accident so that when you entrust the patient to the doctor you can give him information relevant to time and cause that may be of inestimable value to treatment.

Now, in terms of more concrete explanations of what to do in emergencies, I will explain a few important points. But before I do I must stress the importance of always having a first-aid chest on hand so that you can take prompt steps to deal with any wound at all, no matter how small.

a. artificial respiration

Artificial respiration can save the life of a person threatened with asphyxiation caused by a faint induced by a sudden blow, strangulation, drowning, or smoke.

Asphyxia, a condition in which, though the heart plapitates, respiration has stopped, occurs sometimes in connection with judo strangle holds. Although identical situations never develop in karate, which does not use the strangles, strikes to the solar plexus sometimes result in a similar condition. Since more than five minutes of breath stoppage means death, the person applying artificial respiration must act quickly. He should not, however, lose composure: speed is vital, but careless hurry produces only adverse effects.

Artificial respiration is a way to encourage the will to live, existing in all animals, and thereby to promote a spontaneous resumption of breathing. Of course, to do this, suitable techniques are necessary.

For instance, simply pressing on the abdomen will introduce from 200 to 300 cc of air into the lungs of a person suffering from asphyxiation; since this amount is enough to resuscitate the patient, only mild pressure is needed.

Sometimes karate thrusts or strikes, by causing a person to faint, incur the danger of cerebral concussion or hemorrhage. When this happens, without calling to the injured person or attempting to raise his body, calmly and thoroughly examine him. If the dangers mentioned previously do exist, simply loosen his clothing and call a doctor immediately. (See the following section for first aid in case of concussion.)

However, having ascertained that there is no fear of concussion, proceed with respiration by relaxing the patient's body, if it is rigid, as is often the case in asphyxia. To do this, have the patient lie either facedown or faceup, and straddling him without applying any of your own weight, gently and carefully rub his body with the palms of your hands. Be especially careful to massage the underarms, chest, and abdomen, as well as the areas on either side of the spinal column. Caution is needed when an unconscious patient's neck lolls loosely from one side to another because this is often a symptom of serious trouble. Be very carefull not to move his head any more than is absolutely unavoidable.

In no case should a person suffering from asphyxia be handled roughly during treatment, and after artificial respiration has been completed, he should be allowed to lie undisturbed.

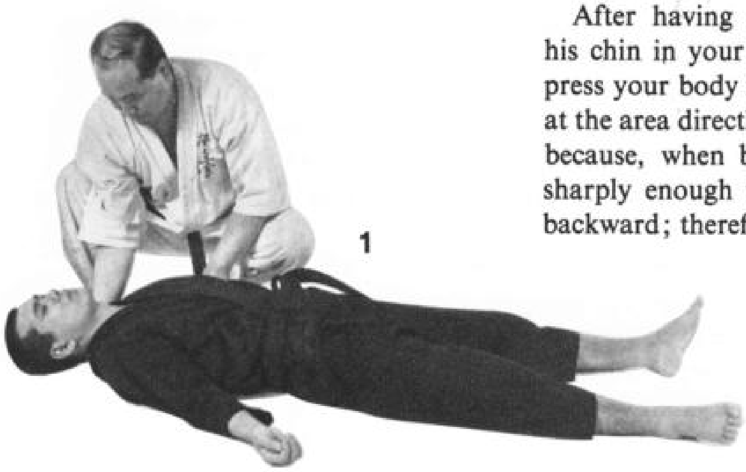
This section deals with the most effective methods of treating a person suffering from asphyxiation and with the best ways to ease the pain of one who has undergone a strike to the genitals.

back method I

A strike to the solar plexus sometimes causes the opponent to lose consciousness. When the case is mild, slapping his face lightly two or three times or wetting his face and head with cold water will supply enough stimulus to snap him out of it. If these simple techniques fail to do the trick, however, resort to the following artificial respiration.

Firstly immobilize his head to prevent damage to the neck (#1–2); then after moving behind him, put one knee on the ground at a spot near his spinal column. At this point you must rest the back of his head on your thigh. Gently lift his body till he is half sitting at about a thirty-degree angle (#3).

After having stabilized his body in this position and holding his chin in your left hand so that his head will not drop forward, press your body firmly against his, and lightly tap his spinal column at the area directly behind the stomach (#4). You must hold his chin because, when breathing resumes, the head often snaps forward sharply enough to dislocate the jawbone. Similarly, it could snap backward; therefore, support it against your left shoulder.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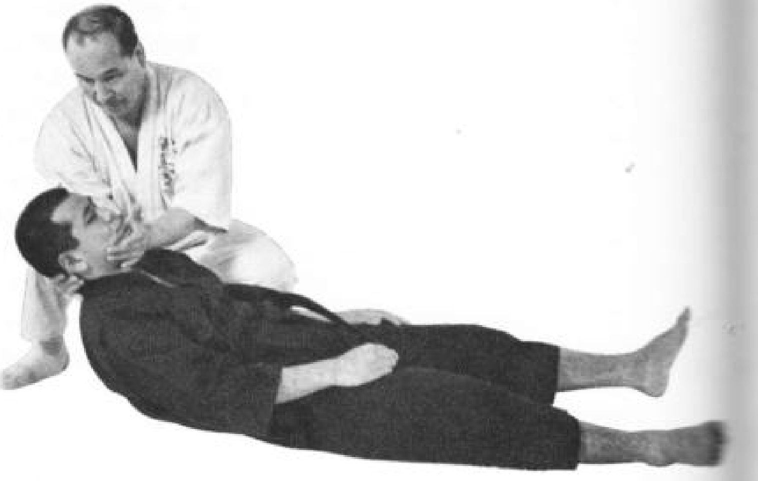
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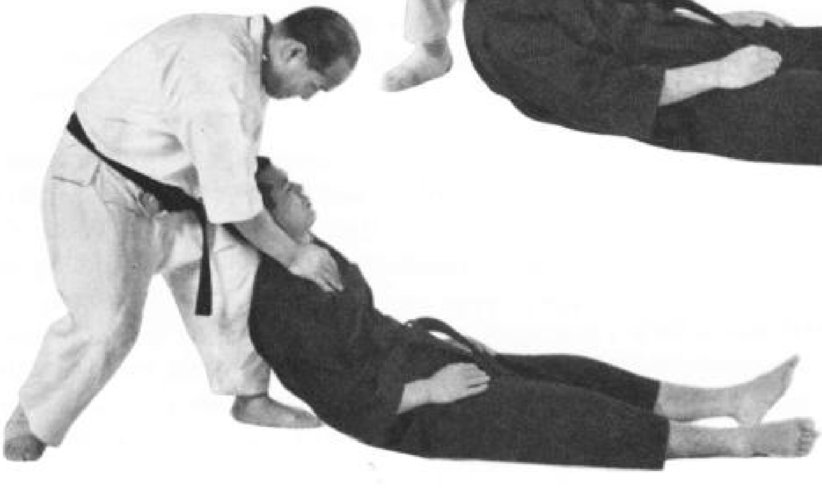

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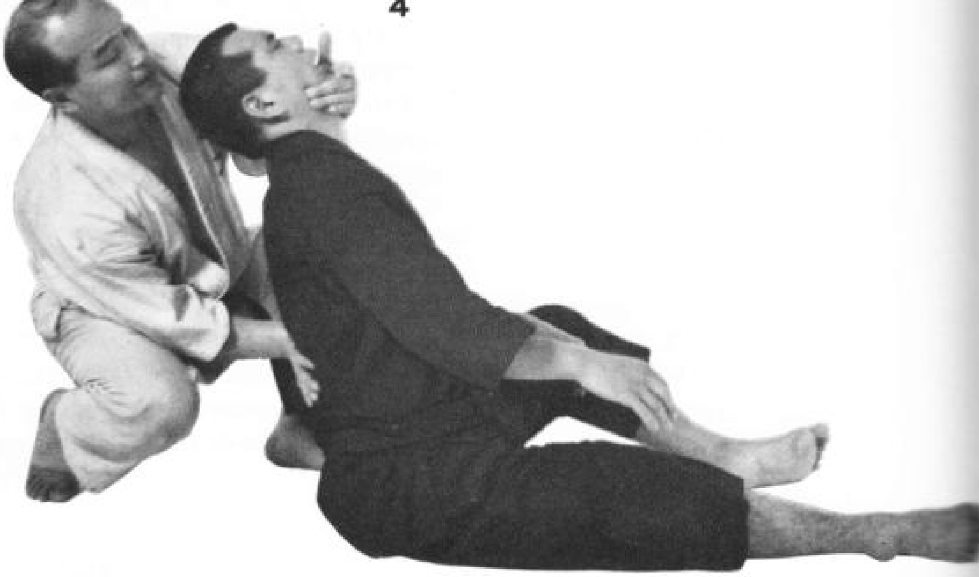

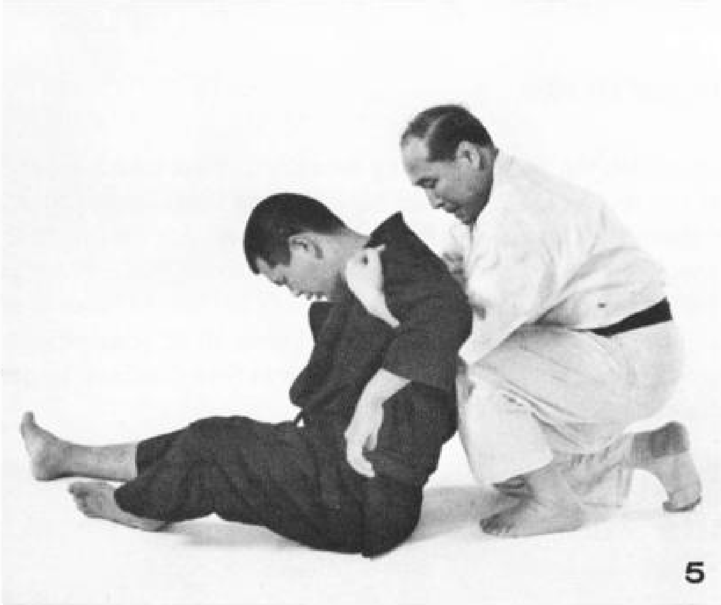
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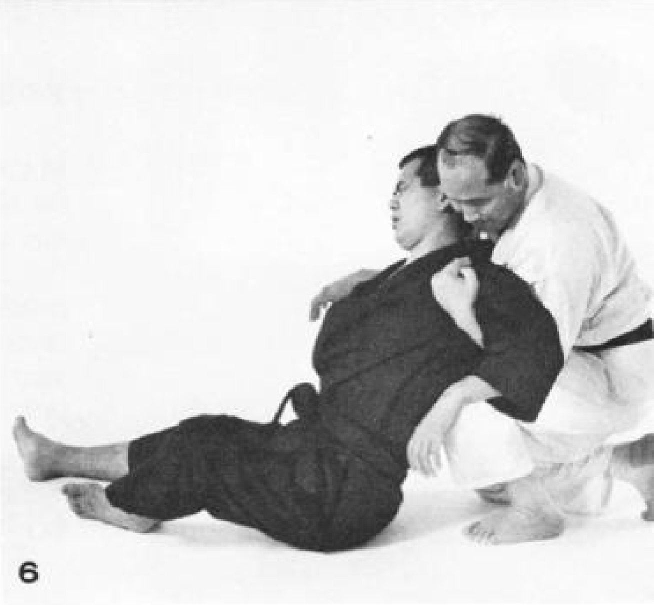
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back method II

In this method, raise him to a seated position leaning against your left knee, and pass both arms under his armpits (#5). With your palms on his chest, pull him backward. Press your left shoulder against his back, and support his head with your right shoulder. Next, as you press your left knee against his spinal column at a spot just behind the stomach, sharply squeeze his chest in your arms (#6).

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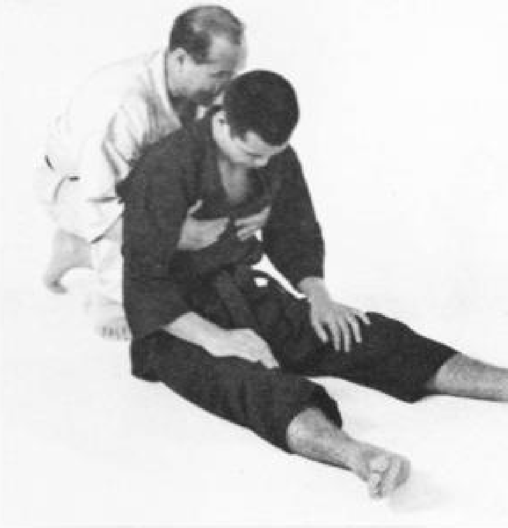

embrace method

As in the preceding two methods, put the patient in a seated position leaning toward you, and press your kneecap against his back. Slip both arms around him and under his armpits; press the palms of your hands against his lowest ribs (#7). Keeping your elbows low, pull your palms suddenly downward, and squeeze his chest in a twisting motion to stimulate inhalation.

supine method

When the patient is so limp that his head lolls loosely from side to side, not only is he difficult to move, but also moving him could have adverse effects on his condition. Fortunately, the following respiration method permits you to leave him undisturbed.

If the patient is lying on his back, spread his arms and legs, and sitting to his side with one hand on the floor to stabilize your body, put the palm of your other hand—fingers outstretched—flat against his chest. Press down with the weight of your body. Tense your fingers, and twisting your hand slightly, press firmly in the direction of his stomach. Quickly release your palms to induce respiration (#8).

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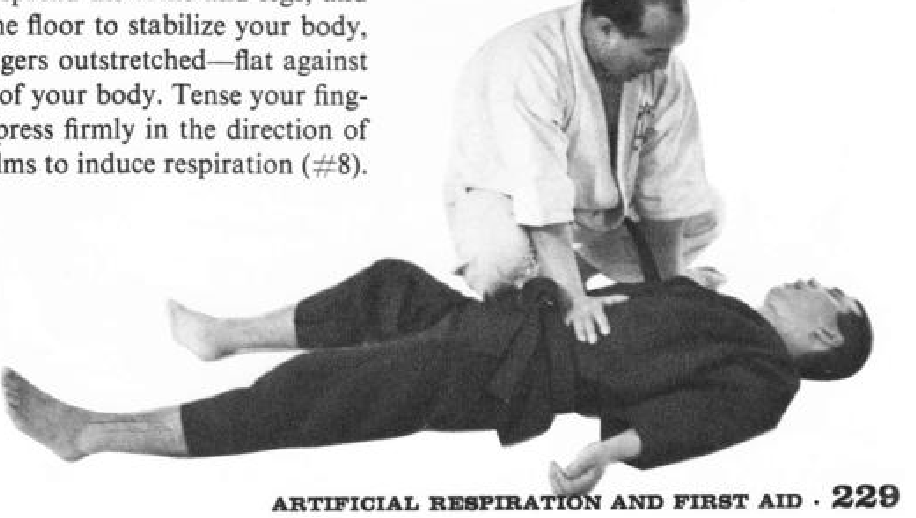

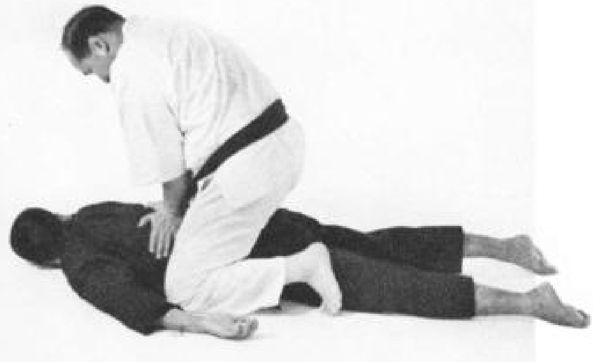

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prone method

In this method, the patient is lying facedown. First turn his head to the side for stability, and spread his arms and legs slightly. Straddle him at about the hip region. Both of your knees are on the floor so that none of your weight comes in contact with his body. Place your palms on his back, just behind the breast area so that the bases of both thumbs join (#1). Next press downward with all of your weight on your hands. Slide your hands toward you as you continue to press; then sharply release to induce respiration.

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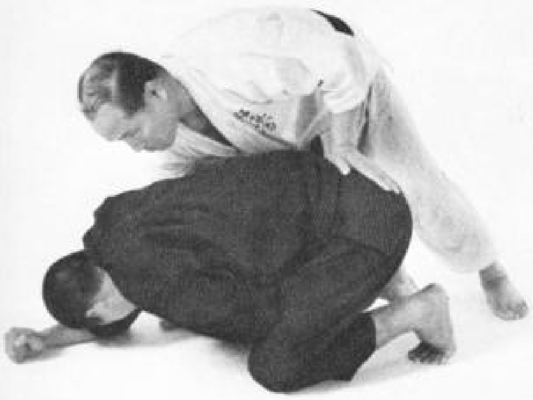
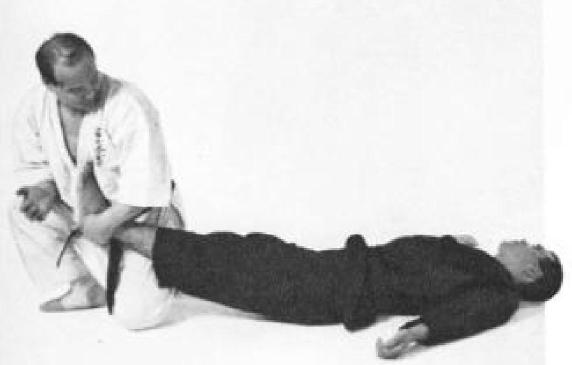


b. relief from a strike to the testicles

The testicles develop in the embryo at the sixth or seventh month of the pregnancy period. They are at first enclosed within the peritoneal cavity, but later descend. Connection with the abdominal cavity is maintained, however by means of certain muscles which support the testicles even after they have dropped into the scrotum. A severe blow to the testicles produces both great pain and stomach cramps. In extreme cases, allow the patient to lean well forward, and thoroughly rub the lower part of his abdomen (#2).

foot-tap treatment

Have the patient lie supine. Take one of his feet in your left hand, rest it firmly on your leg to prevent it from bending (#3), and with your right knife hand tap his arch sharply enough to set up reverberations in his loins. This should return to their normal position his testicles, which stomach cramps resulting from the strike retracted into the abdominal cavity (#4).



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hip-drop method

Have the patient sit with his legs well spread. From behind slip your arms under his, and lift his hips three or four inches off the floor. Drop him. Repeat this procedure several times until his testicles have descended to their proper position.

Great pain will remain even after the testicles have returned to normal. To alleviate it, vigorously rub the lowest part of the abdomen at the point where the penis joins the trunk. When he has regained consciousness, have the patient do this himself (#5–6).

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c. moving an unconscious patient

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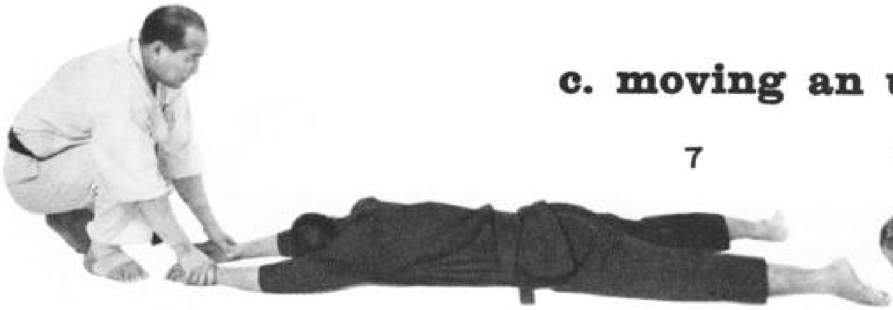

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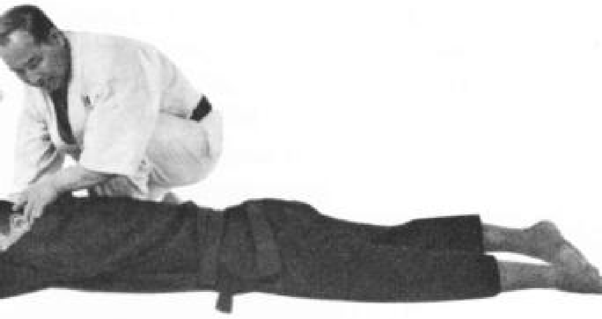

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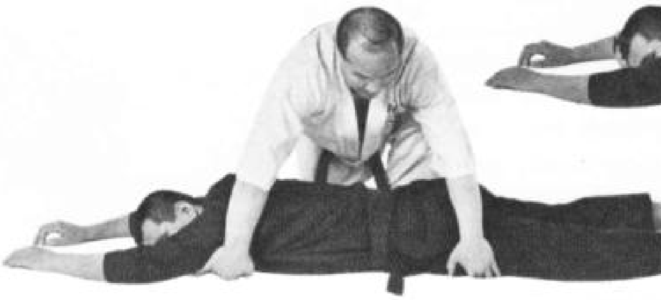

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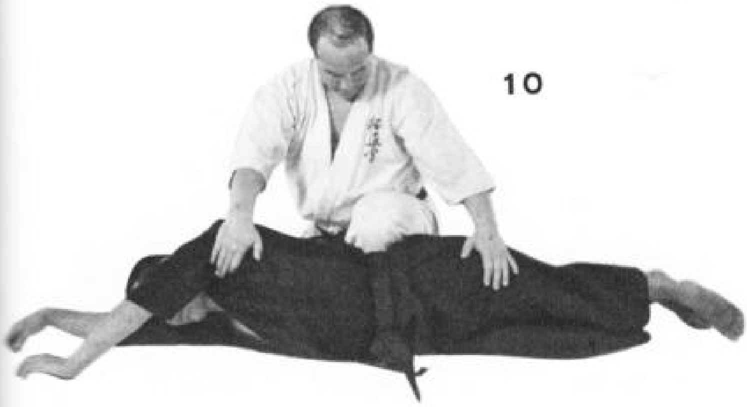

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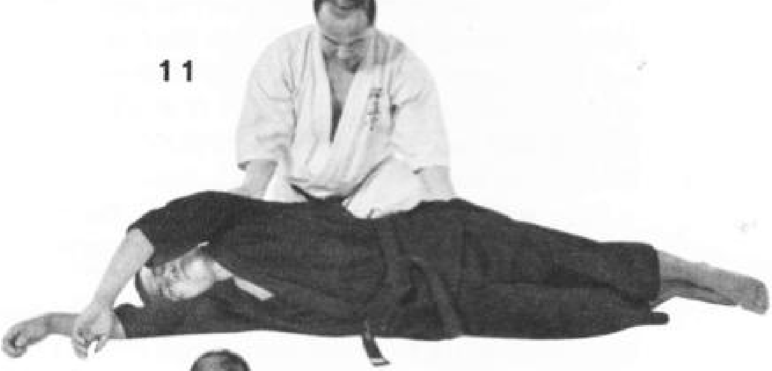

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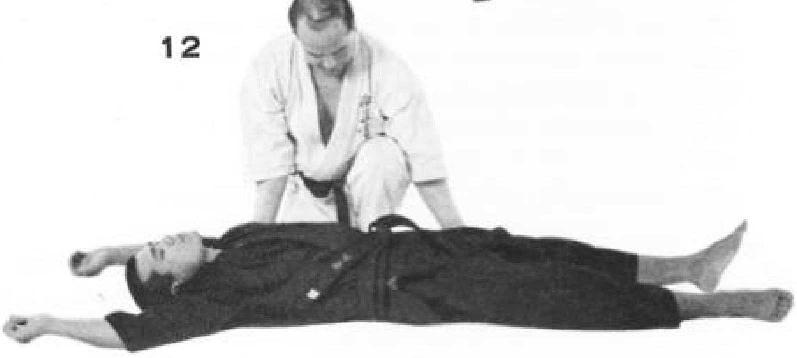
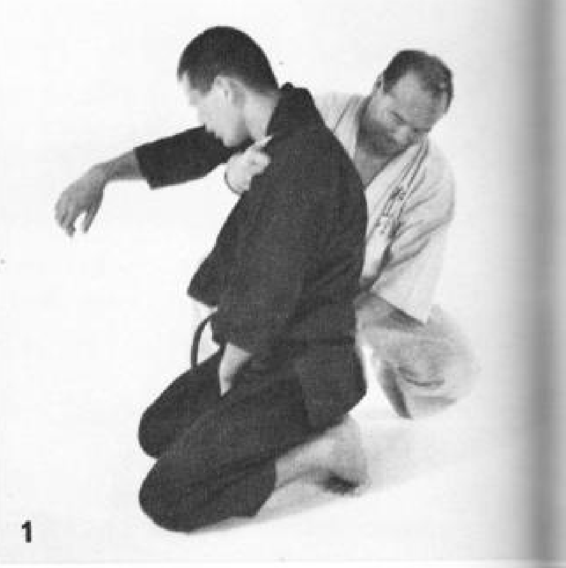


Moving an unconscious prone patient is extremely difficult, especially if he is larger and heavier than the mover. Furthermore, even if the mover is larger, an unconscious man become clumsy, dead weight, which is a great problem unless he is first turned to a supine position. In fact, he might even fall back to the floor and thereby compound his injury. On the other hand, once you have succeeded in turning him faceup, putting him into a seated position or moving him becomes a much lighter task.

To accomplish the change, spread his arms and legs (#7). Next turn his head away from the direction in which he is to be rolled to prevent damage and discomfort (#8). Seating yourself on the side to which you will turn him, slip one hand under his thigh and one under his side (#9), and pull him toward you (#10). When he has turned about ninety degrees, transfer both of your hands to his back (#11), and quietly lower him to the floor (#12).

d. first aid

treatment for concussion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Though cases at the karate training hall are extremely rare, sometimes beginners falling backward during practice-fight training strike their heads on the floor strongly enough to cause concussion. Even when the skull is not fractured, concussions inflict shock to the brain, Extremely light cases, in which the patient is dizzy for a short period, require no more treatment than a calm assurance of well being on the part of the instructor. More serious concussions, however, make moving the patient dangerous and, consequently, demand extreme caution. Signs of concussion include facial pallor, dizziness, ringing in the ears, nausea slow pulse, weak breathing, and partial loss of consciousness. Since in very severe shock, the patient might faint, vomit violently, or display extraordinarily slow pulse and weak breathing, you must be closely observant and accurate in estimating the seriousness of the case.

When the symptoms indicate a serious concussion, do not move the patient at all—under absolutely no conditions move his head—and call a physician immediately. Since external stimuli cannot revive a patient suffering from this kind of shock, your role is limited to making sure he remains immobile, calmly checking for the signs of severe concussion, and contacting a doctor.

Even with light shocks, however, after the patient has recovered from his dizziness or brief faint, it is always safest to consult a doctor before releasing him as completely well.

Some very hardy students, after a strike to the head that produces slight shock to the brain, bound back and insist on continuing training. Usually, if the case is not serious, this produces no ill effects, but some times, the patient will suffer from headaches for several days following. Consequently, after such shock it is always best to have the student stop training for that day and rest the next day as well.

accidents from thrusts and kicks

Although the standard karate training practice of stopping kicks and thrusts just before the hand or foot contacts the opponent's body eliminates the danger of deliberately caused injury, sometimes in the heat of practice fighting an attacker makes a mistake or the blocker is clumsy to the extent that someone is hurt. Generally such accidentally incurred injury is slight, but it can be painful. The following treatments are designed to give quick relief. Naturally, if the patient seems in serious pain, complains of difficult breathing, or is bleeding profusely, take immediate steps to ease him, and call a doctor without delay.

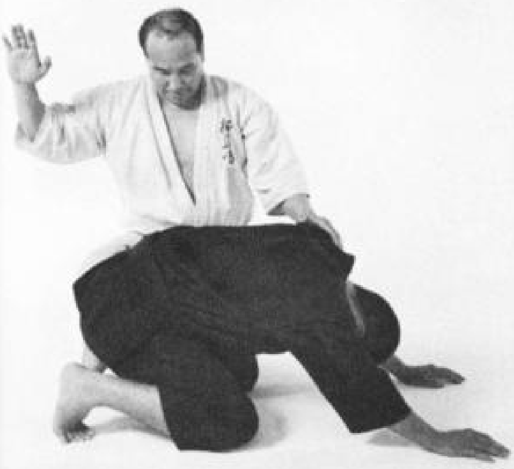
blows to the solar plexus

Pain from strikes, thrusts, or kicks to the solar plexus can be very great, especially when the abdominal muscles are relaxed at the time of the attack. If the patient seems to suffer from internal damage or broken bones or if he coughs up blood, or shows other alarming symptoms, call a doctor. However, if he is in pain but displays no signs of serious damage, the following treatment will give comparatively fast relief.

Strikes to the solar plexus often cause the patient to crouch in pain and upset the regularity of his breathing. To give relief, first have him sit on the floor with his upper trunk inclined slightly backward to stretch out his back muscles. Standing behind him with one of your legs against his back, lightly tap his spinal column with your palm heel. This should soon restore regular breathing and ease the pain in the abdomen (#1).

kicks to the genitals

Of course, cases involving loss of consciousness require professional care, but in general, relaxing the abdominal muscles is enough to bring quick relief from the sharp pain caused by kicks to the testicles. Since the patient will usually crouch with legs clamped shut, you must first have him sit and spread his legs. Slipping your arms under his armpits from behind, raise his body slightly and drop it lightly to the floor several times to return the testicles to the scrotum. You might also have him crouch on all fours and then lightly tap his hips (#2–3). In addition, if he is not in severe pain, he can affect a cure by jumping lightly two or three times (#4).



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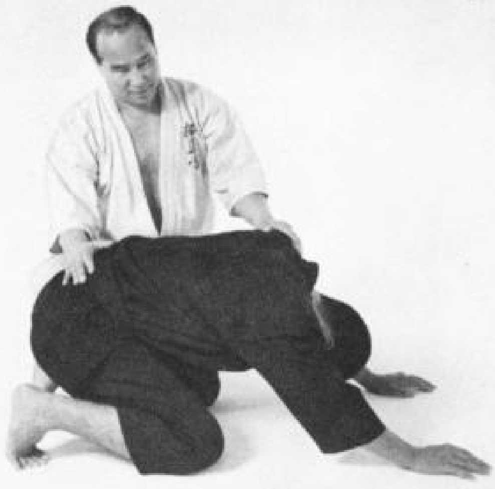

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Since the pain will last longer if he continues crouching, the first thing to do is to put him in a seated position. When the testicles have returned to normal, he should massage his groin to remove the remaining stiffness.

muscular contusions

By blocking opponents' attacks with straight-line, instead of circular motions, karate beginners often sustain minor muscular contusions —especially in the forearm—which, though no impediment to that day's practice, often produce swellings and black and blue bruises that, becoming very painful, force the student to rest the following day. Trainers must take prompt steps to care for these injuries to avoid incapacitating students, especially during training for matches.

Application of ice packs to the injured area immediately after the blow both eases the pain and reduces swelling. If the contusion affects an area under great muscular tension, swelling will be more severe than in ordinary cases; therefore, massage the damaged zone well prior to applying ice or cold water. After the immediate chilling of the injury, it is important to promote good circulation to compensate for the inevitable internal bleeding, which causes persistent pain. To do this, first chill, then massage thoroughly, and finally soak the hurt part in warm water.

If the patient is unable to move the injured limb, either his muscle is torn or a bone is broken. Do not hesitate in such cases; call the doctor at once. Furthermore, do not move the patient.

blows to the face

Most often caused by punches, usual training-hall damage to the face is limited to the eyes, nose, and mouth. Although severe damage to the other vital spots on the head—chin, temples, upper lip zone, all of which are brittle—produces symptoms similar to those of concussions, fortunately such cases are rare. Should one occur, however, call a doctor at once.

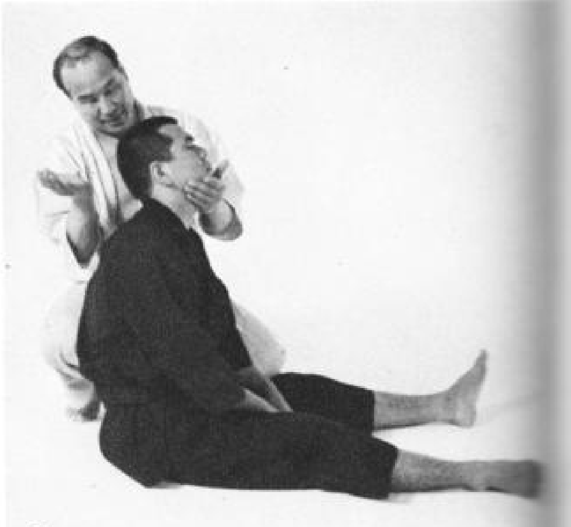
Strikes to the eyes can affect the brain through the optical nerve bundles on the inner surface of the eye itself. Knowledge of the relationship between the optical nerves and the brain is essential to proper treatment.

Sometimes, though fortunately rarely, injuries in the eye area damage the brain. When this happens the patient will almost always complain of nausea, his nose will bleed, or he will lose consciousness. Examine the symptoms carefully so that you can inform the doctor of all pertinent points. Remember, nausea usually accompanies serious eye injuries.

In less severe instances, quickly apply clean, cold compresses to reduce the internal bleeding that causes the so-called blackeye. Training-hall treatment is limited to this; if eye medication is necessary, consult an eye doctor.

The usual wounds in the mouth zone do not exceed cut lips or cuts on the inside of the mouth caused by the patient's own teeth. First determine the extent of the damage, and if bleeding is copious, stanch it with clean gauze. Should a tooth be jarred loose—it will usually lean inward—return it gently to its proper position, and consult a dentist immediately.

For simple cases of nosebleed, the commonest of all facial injuries, have the patient sit with his head leaning backward. Placing one hand on his jaw, lightly tap the base of his kneck with your other hand (knife-hand position) until bleeding stops (#1–2). If this does not work, make a stopper by wrapping absorbent cotten in gauze, and insert it into the nostril from which blood flows. Have the patient incline his head backward and remain quiet.



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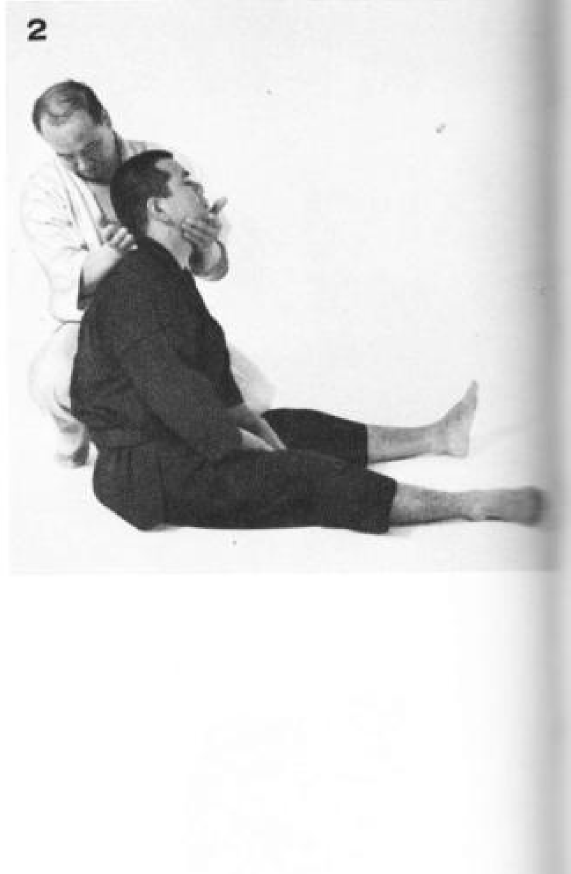


bone fractures, sprains, and dislocations

Good leadership and strict rules in practice fighting, training, and matches guard from accidents of this kind most of the time. In fact, in my experience, the majority of fractures, sprains, and dislocations have occurred, not as a result of violent practice, but because of carelessness. For instance, a tardy student, who begins strenuous training without taking time to warm up, sprains his ankle. Someone else lets his attention wander for a moment and falls or stumbles so as to dislocate a bone. Even worse, a wiseacre hurts himself or someone else playing practical jokes. Foolish and totally avoidable things of this kind cause most bone injuries, which must be handled effectively and efficiently. For such cases and for the genuinely rare instance when a bone is damaged or broken during conscientious practice, I offer the following treatments.

bone fractures

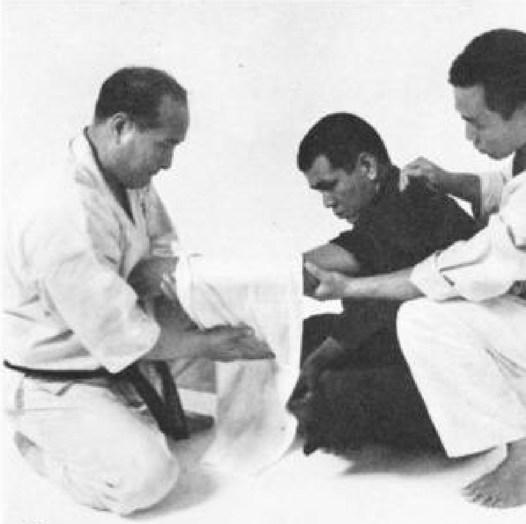
In extreme cases, the fractured bone penetrates the skin making the trouble unmistakable, but sometimes the bone is damaged so slightly that only a trained specialist using x-ray equipment can diagnose. Consequently, never handle an injured limb without taking careful precautions. Most important, determine the damaged area and immobilize it if any danger of fracture exists.

Though the symptoms depend on the degree of breakage, all bone fractures are painful. On the other hand, in the cases of cracks or very slight simple fractures, unless the limb is moved, the patient does not feel excess pain. To locate the trouble in these instances, gently grip the joint nearest the injury—the wrist if the forearm is damaged —and if even the slightest motion causes pain, the bone is probably broken and must be immobilized to prevent further damage.

Most fractures occurring in the karate training hall are in the forearm or shin, two bones which are, fortunately, easy to immobilize. To accomplish this, select two rigid articles to serve as a temporary splint—boards, broom handles, umbrellas, anything of a suitable size will do, but it is a good idea to have lengths of splint material cut and on hand in case of emergency.

Wrap the injured area lightly with a soft cloth—a towel for example (#3). Put the splint in place from the outside of the towel (#4), and tie its ends with a soft cord so as to immobilize the joints on both sides of the fracture. It is unnecessary to wrap cord around the injury since this will only cause added damage and since immobilizing the joints is sufficient. Incidentally, the karate sash is a fine cord to use although it is better, of course, to have special ropes or cords on hand for this purpose (#5–6). When the splint is in place, immediately call the doctor.

Compound fractures cause internal bleeding, damage to surrounding tissue, and swelling. When faced with such an injury, chill it immediately with a cool compress, immobilize, and send for the doctor at once.



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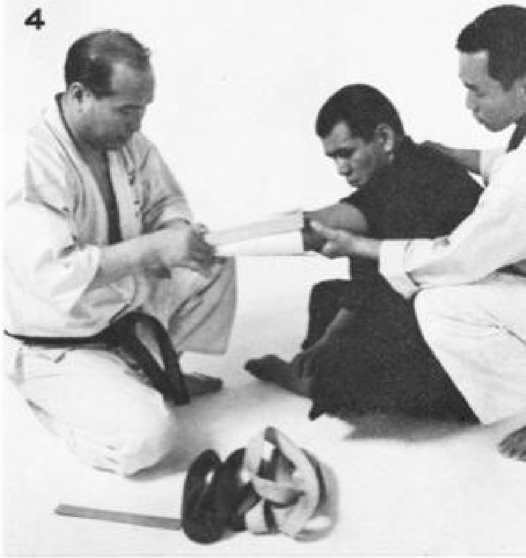

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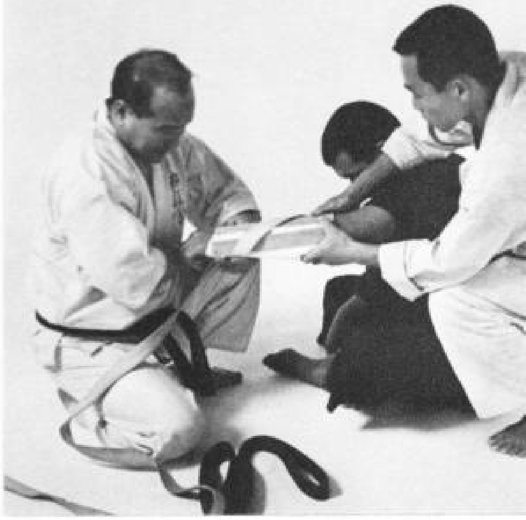

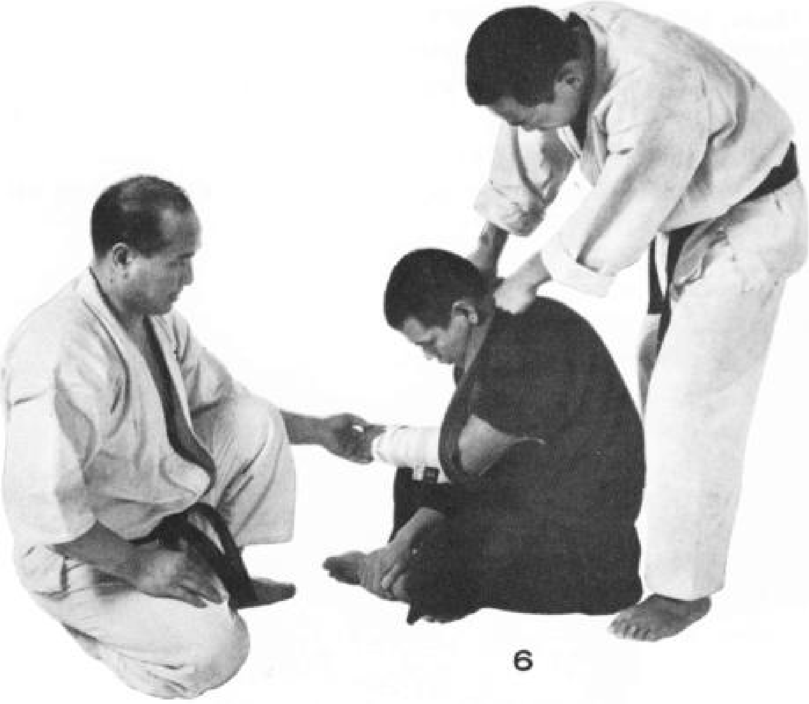

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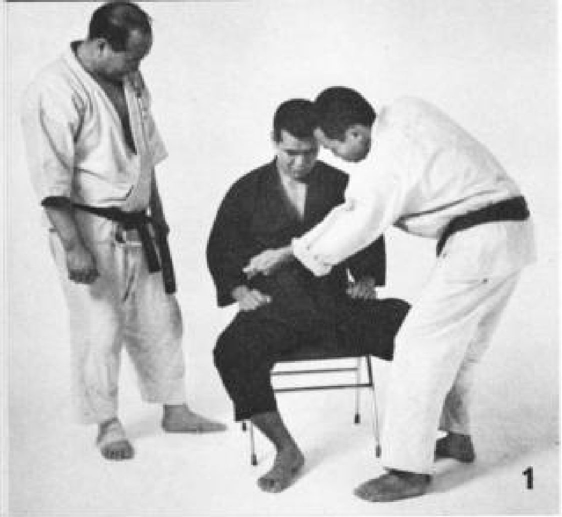

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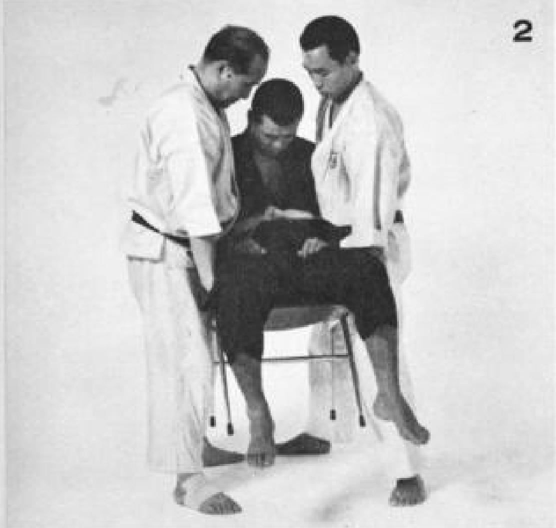

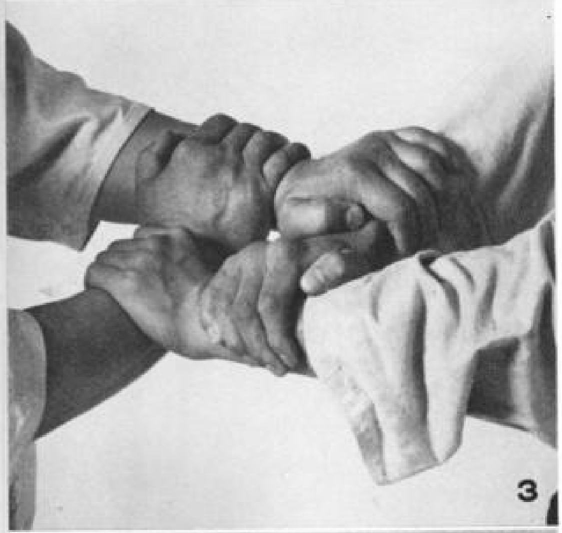

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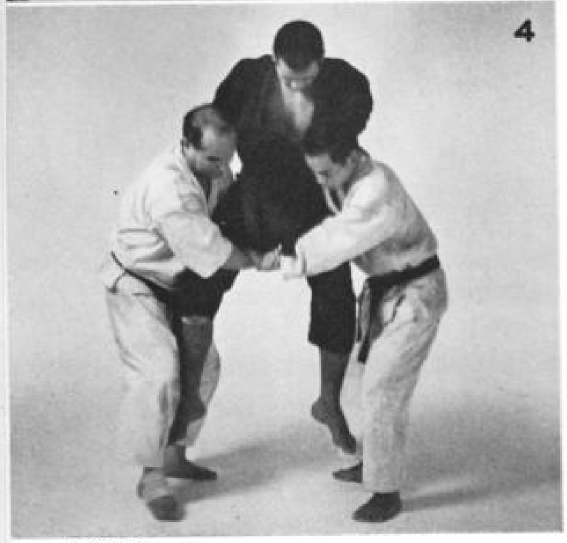

sprains

Sprains occur when one of the joints of the body is forced to bend more than its natural limits will allow. (In the ankle, the most common location of sprains, 90 degrees is normal for a standing posture, 180 degrees when the foot is raised from the floor with toes pointed straight down, and 30 degrees if the heel is on the floor and the toes pointed as far upward and back as they will comfortably go.)

Inflammation in the sprained joint produces swelling which must be treated with cooling compresses at once. No matter what the degree of sprain, the joint must not be moved immediately after the accident. To transport the patient to the doctor, therefore, you must resort to a stretcher, a chair, carried by two people with the patient seated in it (#1 & 2), or a makeshift stretcher formed by two people's linking arms as shown in the illustration (#3–4).

Even sprains that are too trivial to show a doctor must be allowed to rest unmoved until the swelling subsides. Once the swelling and the pain have gone, however, exercising the joint in the direction opposite that of the sprain is important in preventing the joint from hardening and becoming difficult to use. This exercise must begin slowly, however, for any sudden or violent strain on a recently sprained joint could cause unpleasant aftereffects.

dislocations

Unlike judo, which emphasizes joint techniques, karate runs the risk of very few truly serious dislocations. Jammed fingers, on the other hand, occur with some frequency.

Both types of injury involve a slippage of a bone from its joint, and of course, the only cure is to put the bone back into proper place. This is not work for an amateur, however, since simply pulling the bone could cut tendons or muscles. Leave diagnosing and treating dislocations to the specialist. A simple jammed finger, on the other hand, may be treated in the following way. Have the patient extend the injured arm, and taking the end of his finger in your hand and twisting it slightly inward, pull gradually (#15). Next give it slow, firm pull. When the finger is normal again, immobilize it with a bandage and chill it well, since even minor jammed fingers swell. If the pain has subsided on the following day, the patient may begin to use his finger again gradually.

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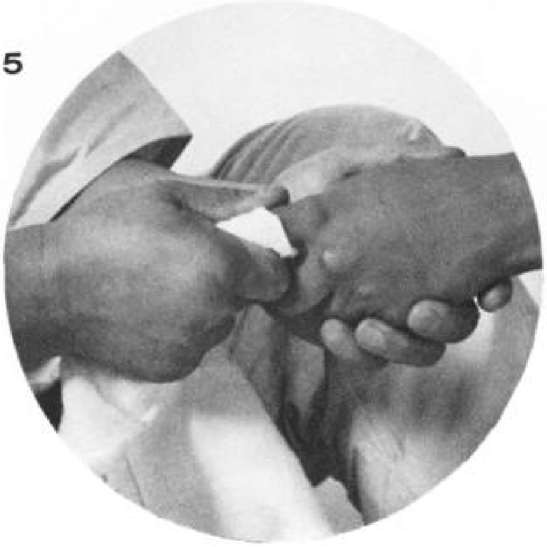


CHAPTER 9 special training

a. negative meaning

Throughout my karate experience, explaining the meaning of *tameshi-wari* (the techniques in which hard substances are broken with the bare hands) to people who know little or nothing about karate had been a most perplexing problem. The uninformed karate fan who watches a successful *tameshi-wari* senses its powerful attraction and is drawn closer to the martial art. On the other hand, many specialists and those people whom violence of any sort upsets inordinately condemn these techniques as either mere flashy showmanship or as harmful perpetration of destructive principles.

I, however, in my earlier *This is Karate*, included *tameshi-wari* and now, having further organized my thoughts on the subject, delve even further into it because I feel that a sound understanding of the subject is very important.

Perhaps I should open my discussion of this important group of techniques by examining possible motivations for initially undertaking karate training. Although some people start karate for reasons of self-protection or health, by and large, the desire to increase bodily strength is the main stimulus. It is also the thing that inspires beginners and advanced karate men alike to train enthusiastically. It only stands to reason, then, that if a man begins karate out of a desire to become stronger, he will want to test the strength he develops through training. Since, on the other hand, the extreme danger connected with karate blows has lead us to forbid body contact in even the most violent practice fights and matches, actually testing one's strength becomes difficult; but the *tameshi-wari* is a good and harmless way out of the dilemma.

It may be objected that, since spiritual discipline is the true essence of karate, there should be no need to try one's strength. But, in the light of the long years required to perfect the spirit, many people, especially the young, tend to emphasize physical power in their early training. I am not convinced that this is necessarily a bad attitude. After all, the famous swordsman Miyamoto Musashi (1584–1645) said that he only learned the importance of avoiding combat and of winning without fighting in his fiftieth year, after he had already won sixty battles. He says his success till that point was only luck. If such a man felt this way, surely expecting to plumb the full depths of karate and to attain spiritual perfection in a mere three or four years is futile. I repeat that although spiritual training in the karate ideal, to concentrate on it to the total exclusion of physical aspects—including the *tameshi-wari*—is unthinkable. Acting on similar lines of thought, I always have trainees at my hall engage in practice fights as if they were real combat—aside from connecting blows, of course—so that they can test their own strength as much as possible during practice and will not be tempted to try it in the outside world. Furthermore I feel that the *tameshi-wari* can be used frequently to achieve the same end.

b. positive meaning

As you will understand once you have tried it, the *tameshi-wari* can be a severe ordeal, especially when spectators are watching, because even with a technique you have successfuly executed in the past, you can never be quite sure of repeating your achievement. All kinds of apparently trivial things can contribute to failure: not feeling well, being uncomfortable with the place where you must stand, sensing the presence of someone you dislike in the audience. When all of these annoyances throw a karate man off balance, he has failed to concentrate his spirit sufficiently. To achieve the required state, one must enter what Zen calls the realm of Nothingness, that is, one must clear one's mind of all thoughts and spritual impediments and resolutely solve the problem with a single blow. This should make it clear that *tameshi-wari* is a test of spiritual as well as of physical strength. It gives you great self-knowledge through reflection and, just as do the practice fights, assists you in developing powers of spiritual concentration. The complexitites of strength relationships existing in practice-fight matches make measuring the amount of spiritual power expended difficult; furthermore the nature of one's opponent often creates psychological conditions that influence victory or defeat. *Tameshi-wari*, however, in which you are your own opponent, makes it easier to judge the degree of spiritual power required. The board or stone you intend to break lies immobile before you. You need only assume a confortable stance and strike.

Tameshi-wari, of course, teaches a number of valuable points about techniques. It clearly shows that defects in form, erratic interval, bad contact, or failure to strike the exact center of the object produce bad results.

By way of recapitualation, I would like to say that *tameshi-wari* both stimulates you to understand your own physical and technical strengths and helps you to evaluate those powers accurately.

c. highest significance

All of the meanings I have assigned to the *tameshi-wari* proceed no farther than the first steps. The ultimate significance of these techniques must be pure discipline of one's powers of concentration; it must, in other words, be Zen, of an active, rather than a passive, kind. The meaning of the word *tameshi* (trial—as a trial of one's strength) must fade the moment one enter's the realm of meditation, the Zen world of Nothingness. At that instant, the entire *tameshi-wari* process must become a discipline that instantaneously unites one's being with the total universe.

"With a single blow I smash the mirror of thirty-seven years of discipline.

And the great way becomes clear."

These words of Hojo Tokiyori, a famous thirteenth-century general, and priest in his later years, who contribued immensely to the spread and development of Zen Buddhism in Japan, clearly reveal the most profound meaning of the *tameshi-wari*, for through it we are able to crash the mirror of long discipline and find enlightenment. The board or tile that receives the crashing blow does not exist: the real object of the strike is oneself. In short, the essence of the *tameshi-wari* is enlightenment through a single blow in what amounts to active Zen meditation.

Buffeting by a winter waterfall not only tempers the body, it also helps develop a mighty, unbending spirit equal to all setbacks and difficulties.

d. meaning for the individual

It is difficult to ascend through all three stages of *tameshi-wari* significance in a single bound; you must master one level before you can proceed to another. Nonetheless, convinced of their merit and certain that they are in no way mistaken or wrong, I should like at this point to refute two of the erroneous criticisms leveled against them.

First, I will deal with the complaint that they are nothing but flashy show. I cannot deny that *tameshi-wari* is sometimes executed for the sake of exhibition; I myself have participated in such display, but my aim was not theatrical. It was instead the desire to reveal the truly miraculous spiritual powers cultivated by Zen meditation and karate training. In the days when I engaged in demonstrations of this kind, people in the West knew nothing about karate, and the *tameshi-wari* was a good way to dramatically bring its power and virtue home, because it reveals tremendous power, without incurring the danger of damaging a human opponent.

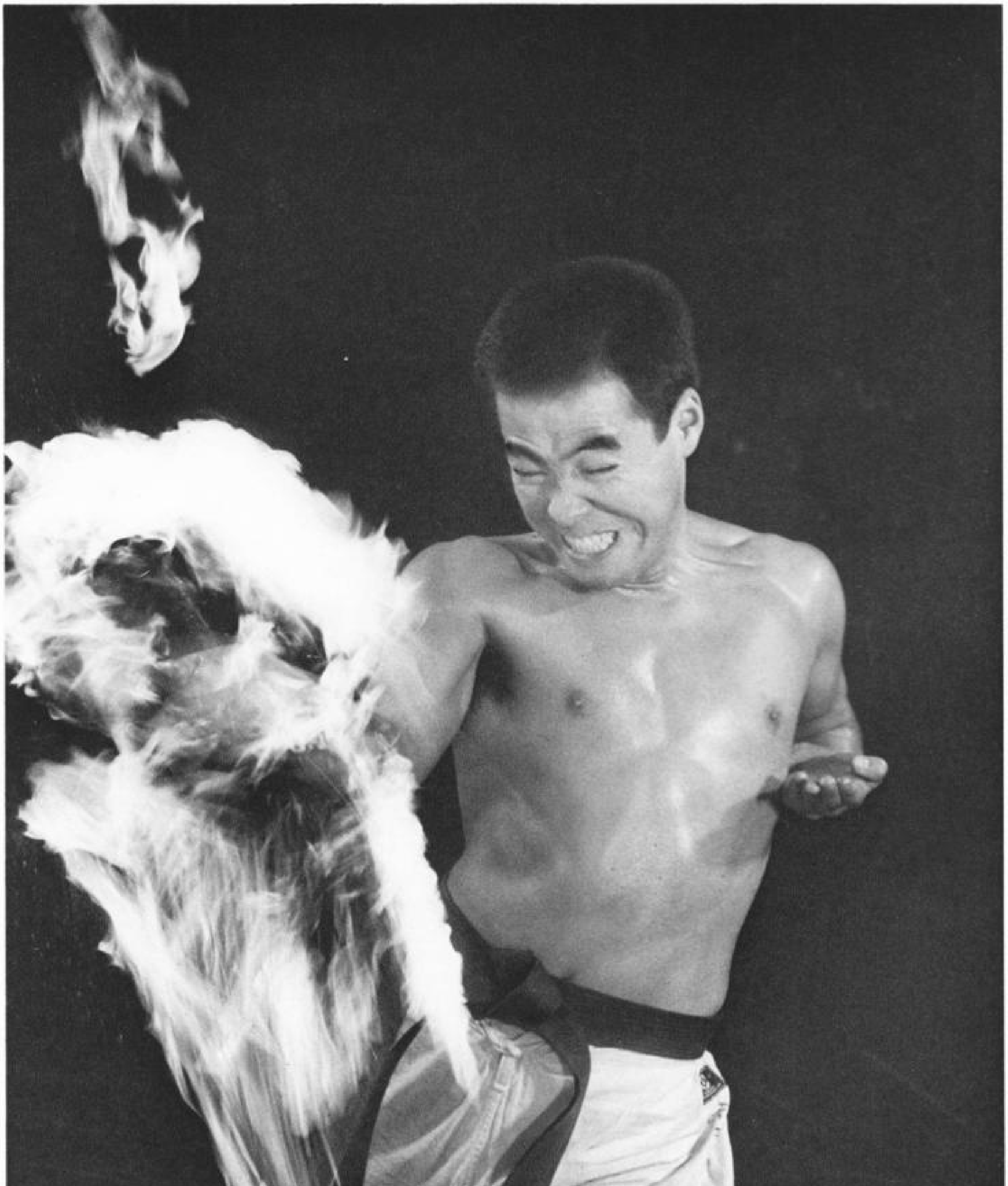
Weight lifting, concentrating on the abnormal development of mighty shoulders and chest, contains an element of show as do gymnastics, where the emphasis is on graceful movement, but the mental attitude of the athletes themselves prevents these sports from becoming flashy ostentation and makes them worthy of places on the Olympic roster of events. In the *tameshi-wari*, too, the attitude of the performer elevates or degrades the significance of a demonstration. Furthermore, in the *tameshi-wari* as in all other karate activities, the karate man must constantly strive for purity and high moral tone because it is his responsibility to dispel the mistaken ideas that inevitably accompany the kind of internationalization and formalization as a combat technique that karate is undergoing at present.

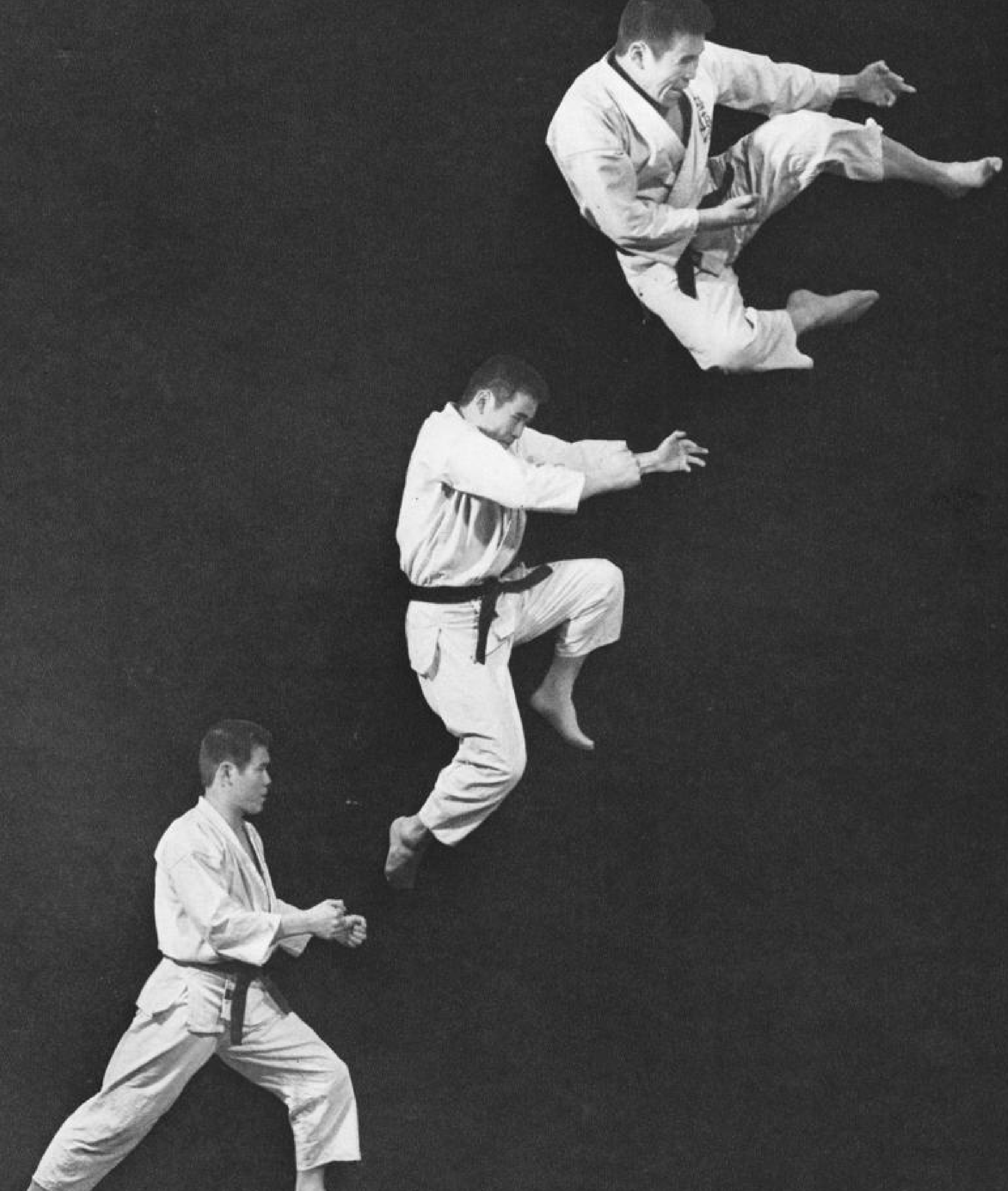
The second criticism hurled at *tameshi-wari* is the false contention that it encourages destructiveness. The line of reasoning culminating in this condemnation resembles the idea that a child taught to use a saw will invariably turn his new-mastered weapon on the Chippendale or on a prized tree in the garden. Such a demon, taught how to handle a chisel, might well open holes in the wall, or if entrusted with matches, turn into a pyromaniac; but certainly not all children will follow this heinous path. Children are naturally curious, but it is the obligation of education to channel their curiosity along constructive, not destructive, lines. Similarly, karate training is tailored to instruct trainees in the good uses of their skills, especially since the tools used in karate, the hands and feet with which we are all born, quite rightly elicit devoted care from most people. Karate is extremely careful to temper these parts of the body until they are as useful as sword or helmet, but it also teaches that they must be used sparingly.

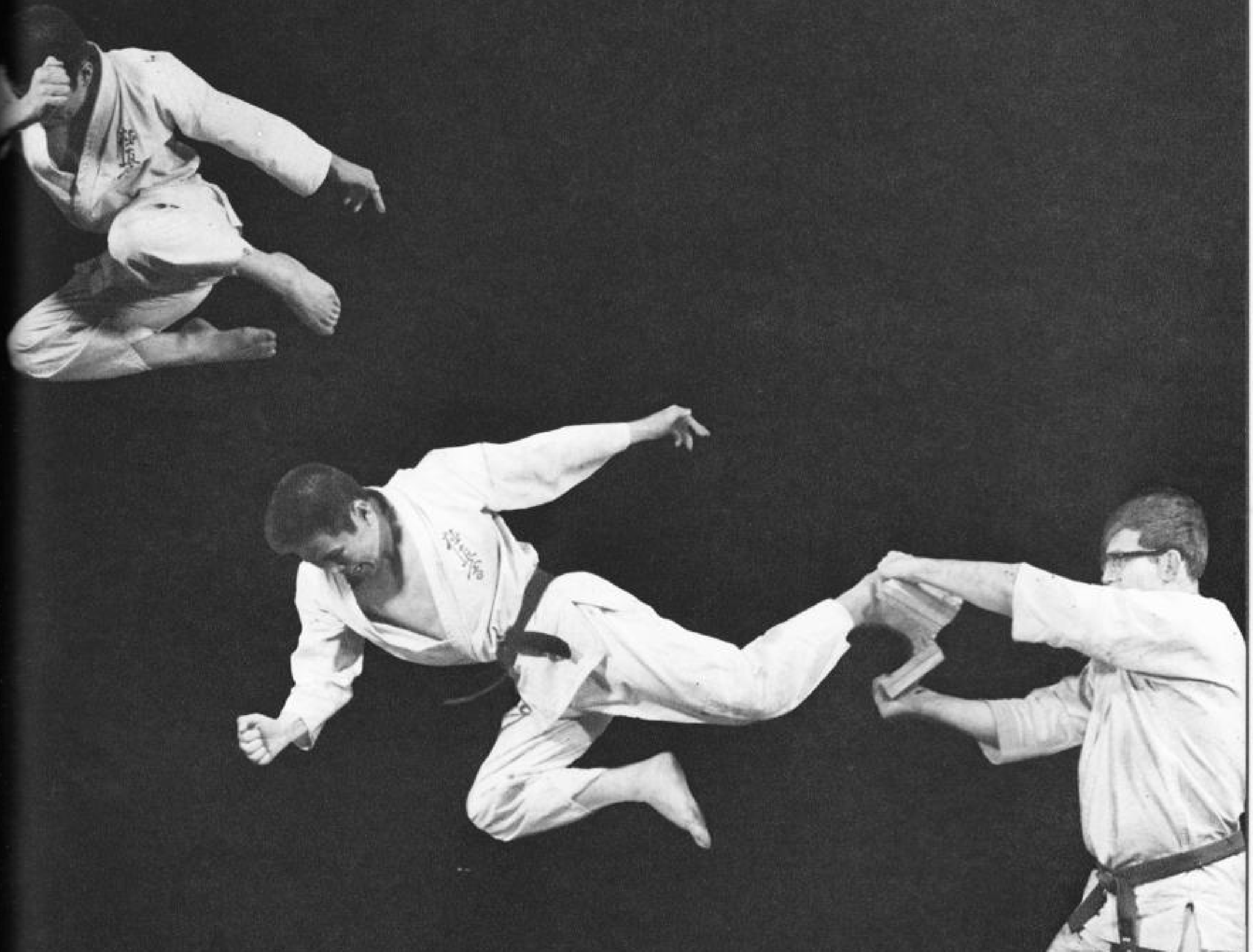
For this very reason, I insist that karate trainees always practice with qualified instructors. The idea of young men setting out on their own to master karate is dreadful to me because, unaware of the strength they possess, they could easily injure others. Nevertheless, strenuous practice fights and *tameshi-wari* executed under competent guidance develop in trainees sufficient awareness of their strength that they are most unlikely to engage in extra-curricular violence.

To procure needed timber for building or to clear land for agricultural cultivation it is essential to cut down trees. Though an act of destruction against nature, felling them is saved from all onus by its constructive purpose. In a similar sense, the *tameshi-wari* is good only when it is used to temper the body and perfect the spirit of the man executing it. Performed for audiences as pure show or, worse, for profit, it is meaningless; but even in public, its value is great as long as its true significance is manifest. Propounding that significance is the obligation of the karate instructor.

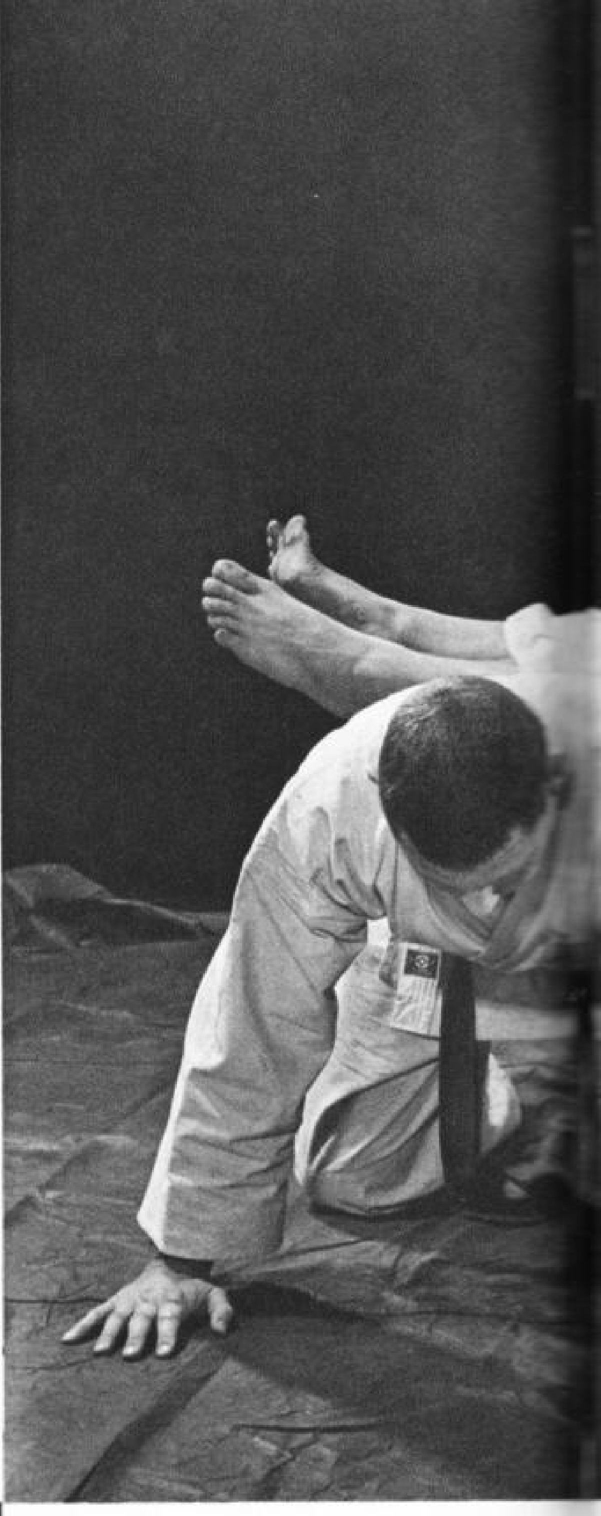
Smashing a flaming board in mid-air helps overcome fear and strengthens the spirit.

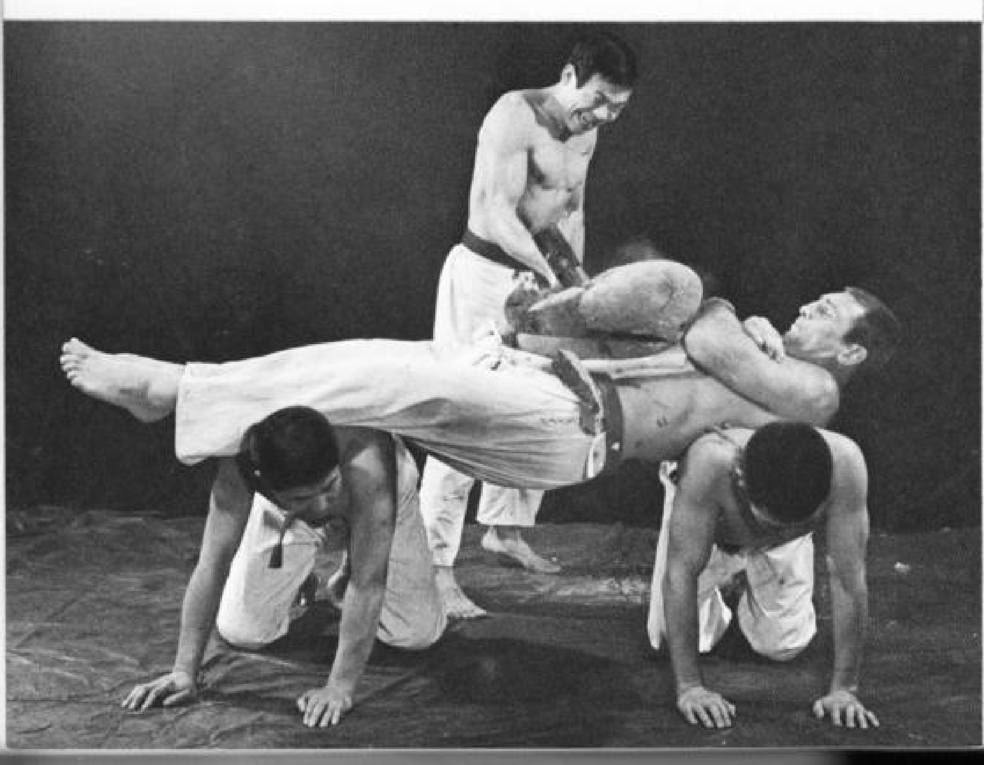


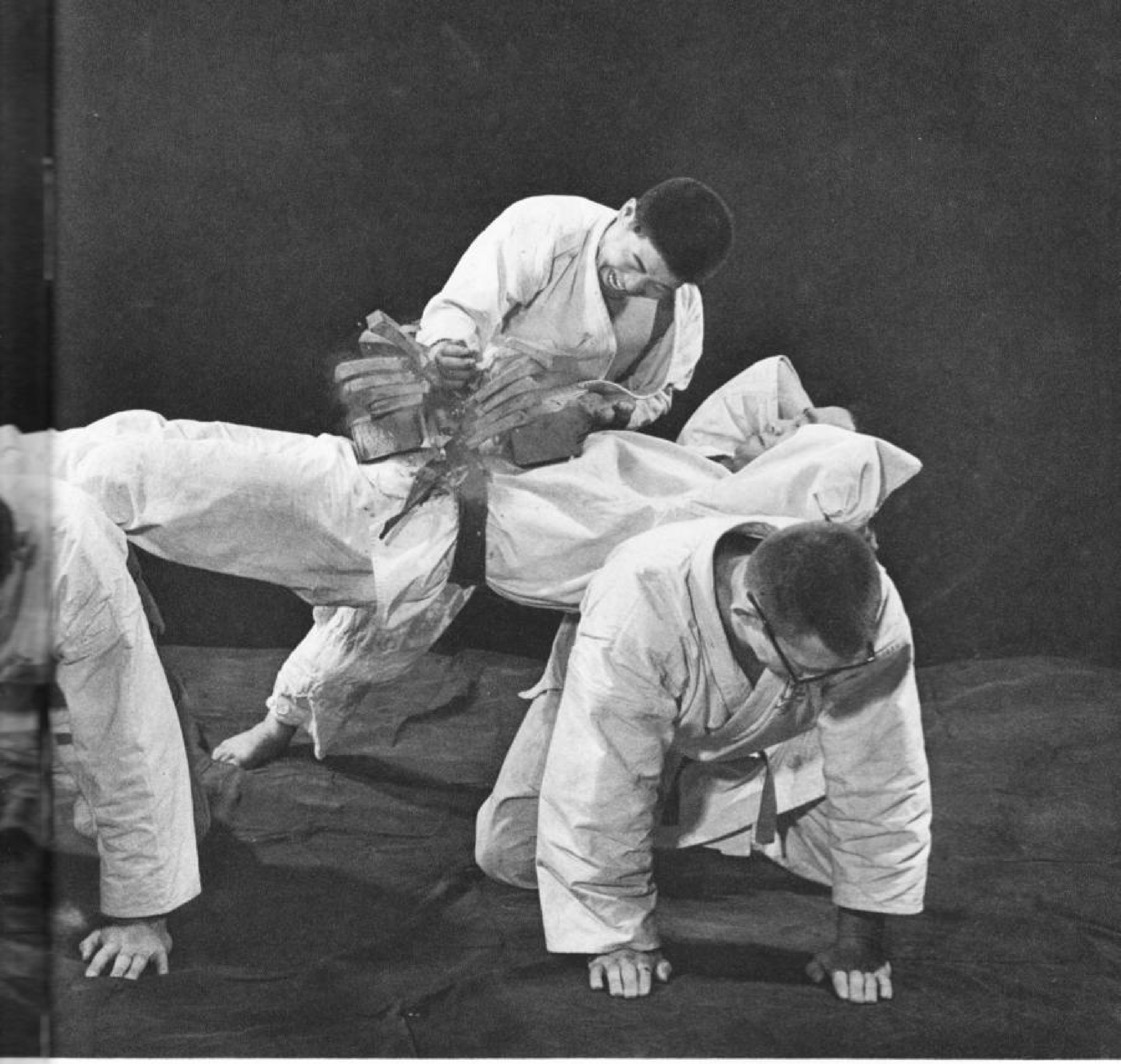




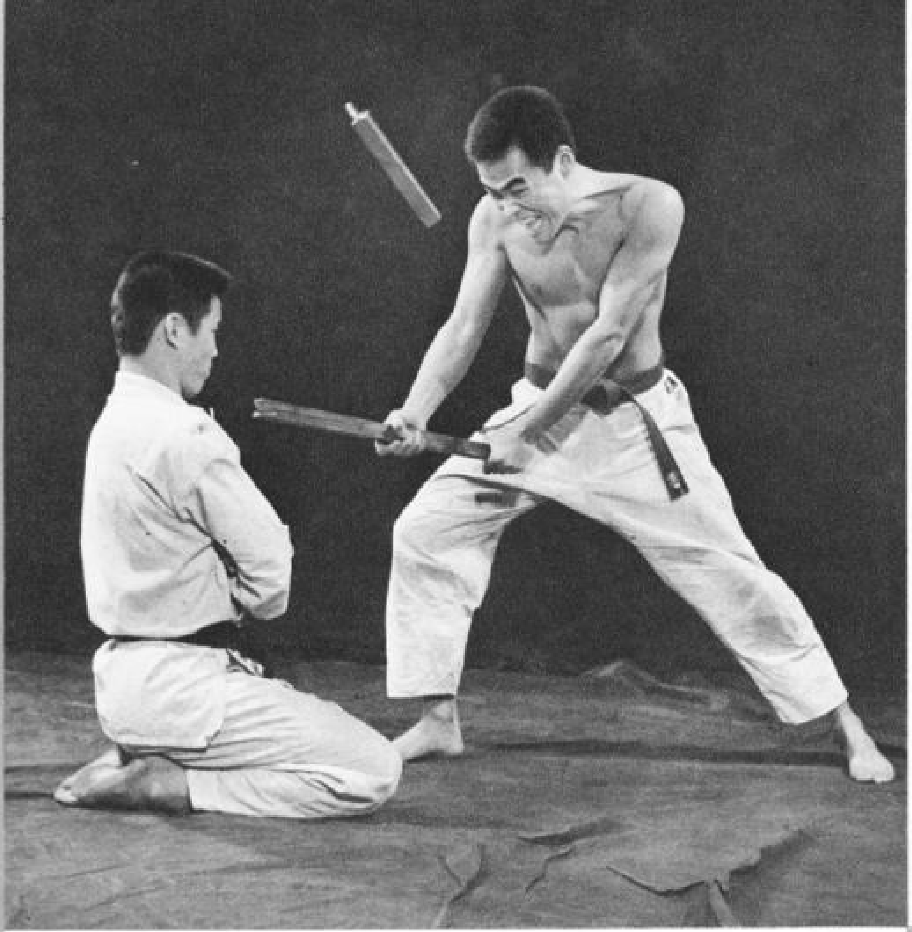
Tameshiwari are not limited to strikes to a stationary object from a stable stance; you must also be able to hit a target accurately and maintain total balance while you are leaping or engaging in violent action.

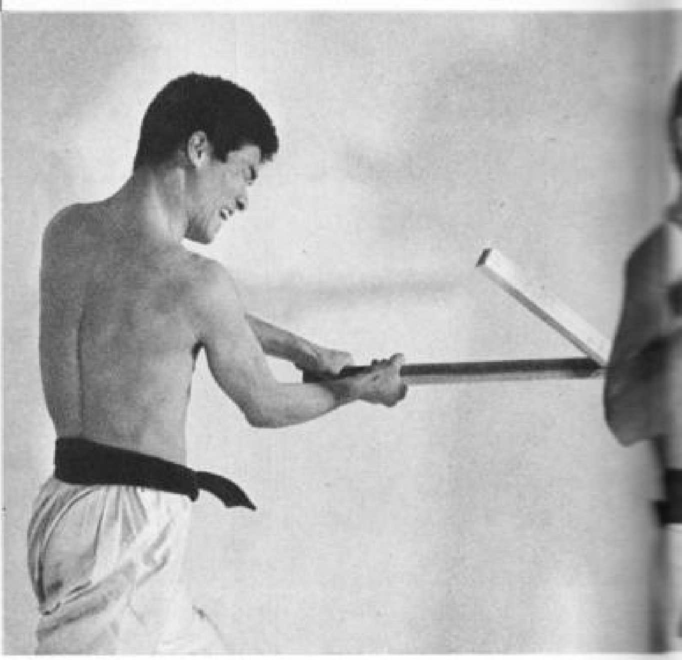


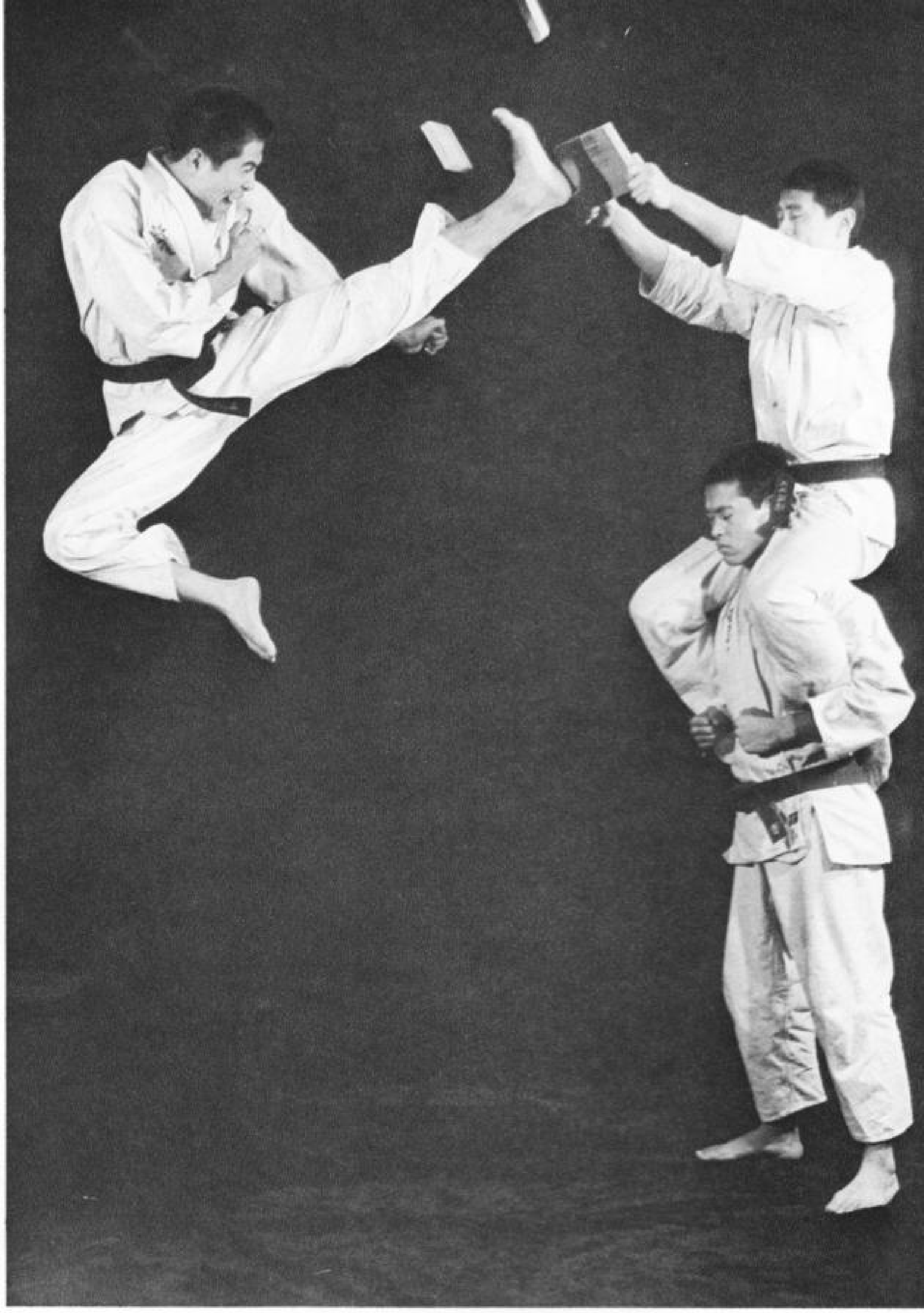




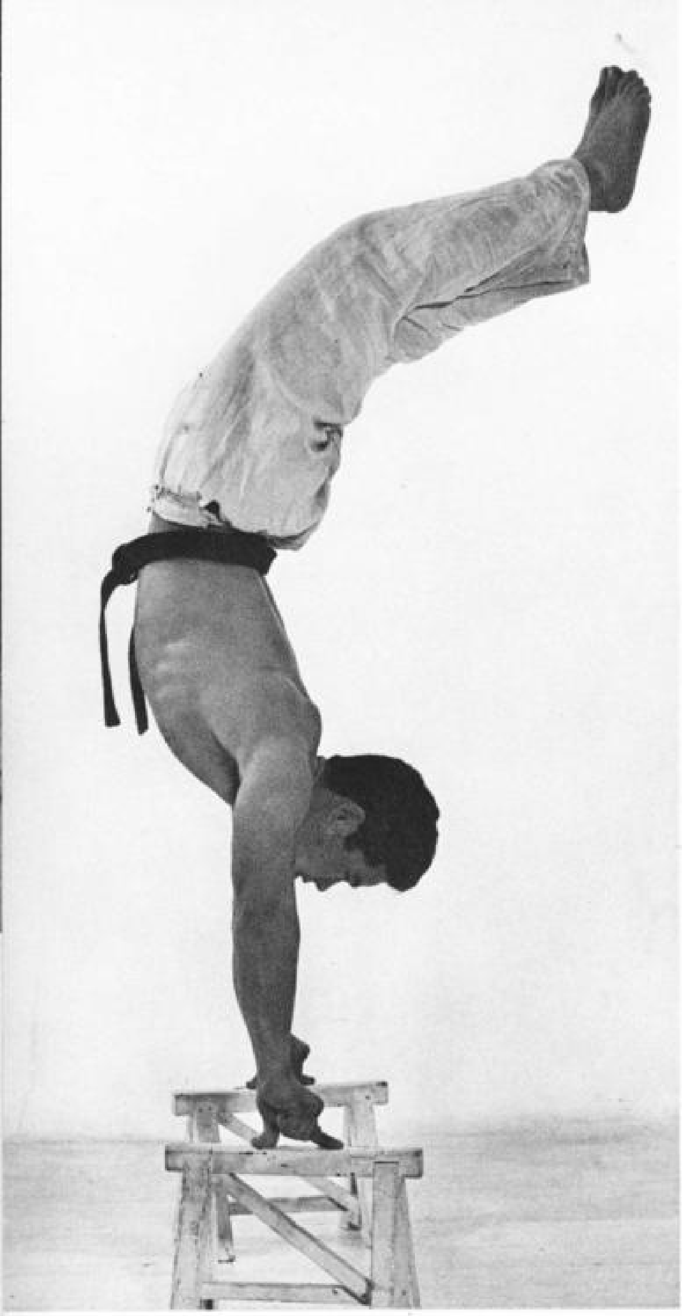
A body tempered by daily karate training will never flinch even when tiles stacked on the abdomen are broken or a when large natural stone in the same position is cracked with a hammer. Constant repetition of the karate basics produces this kind of strength in the abdominal muscles.

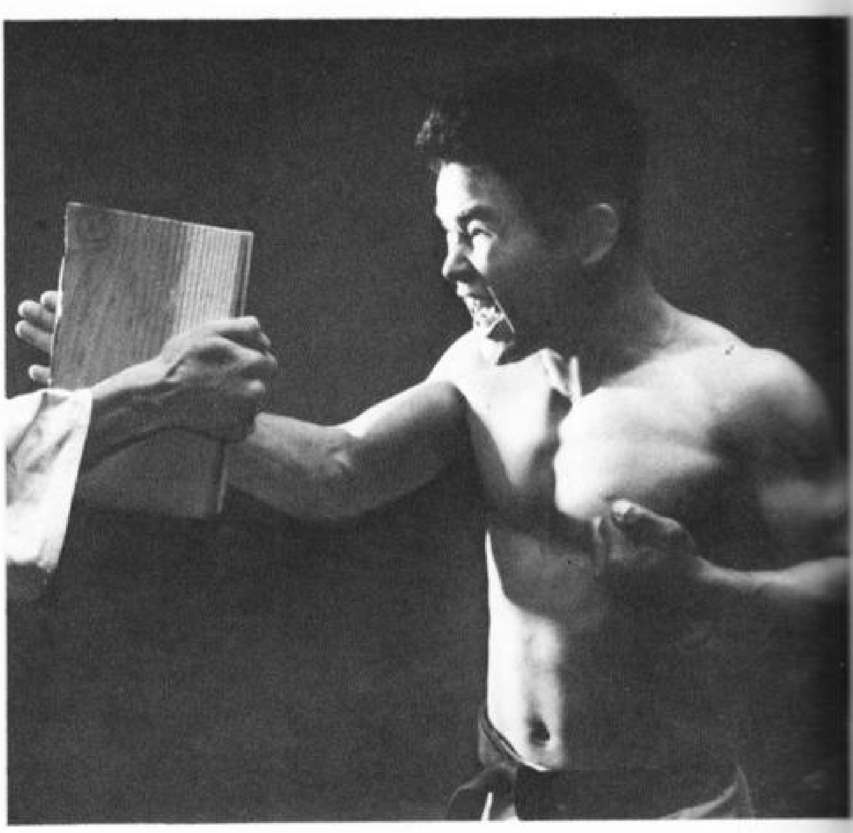


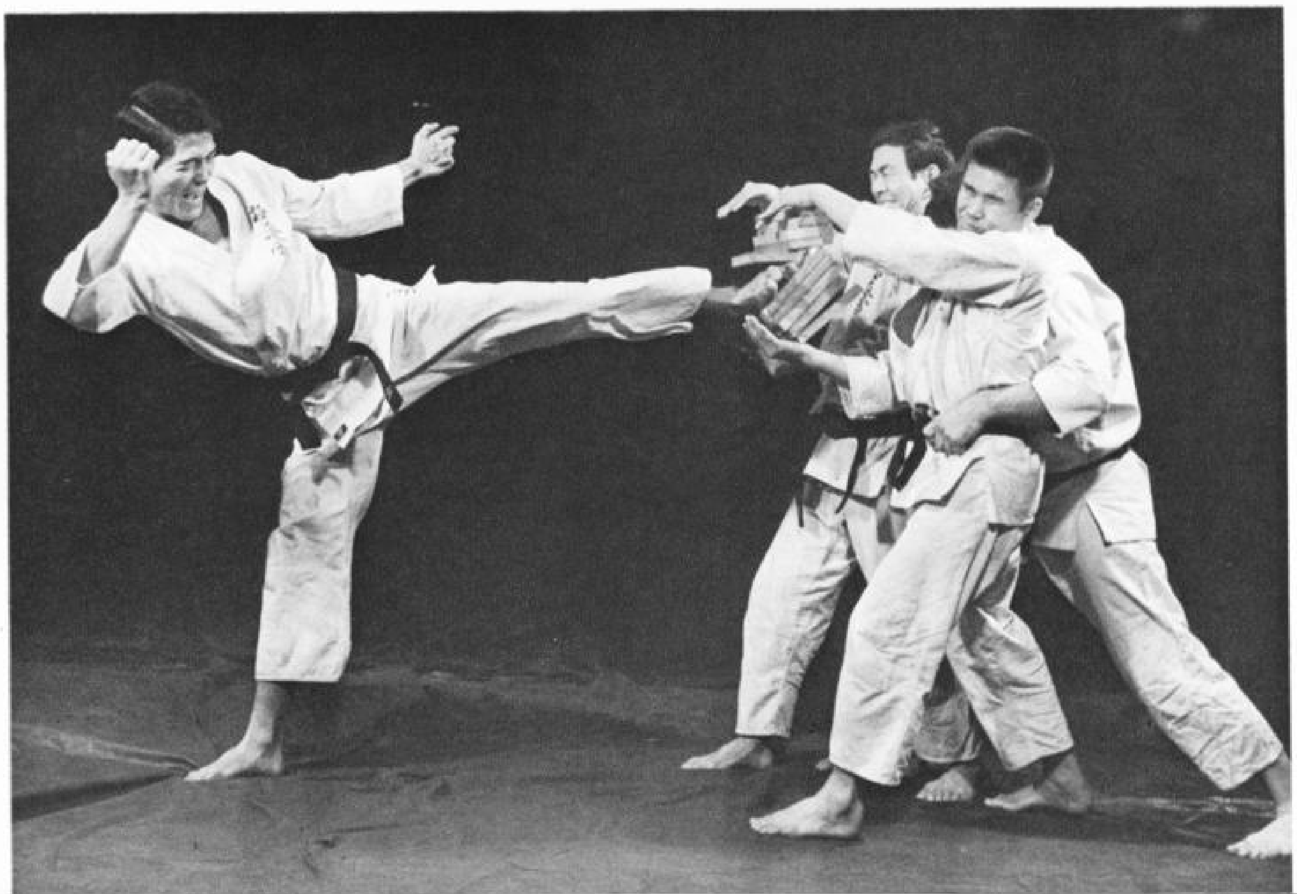


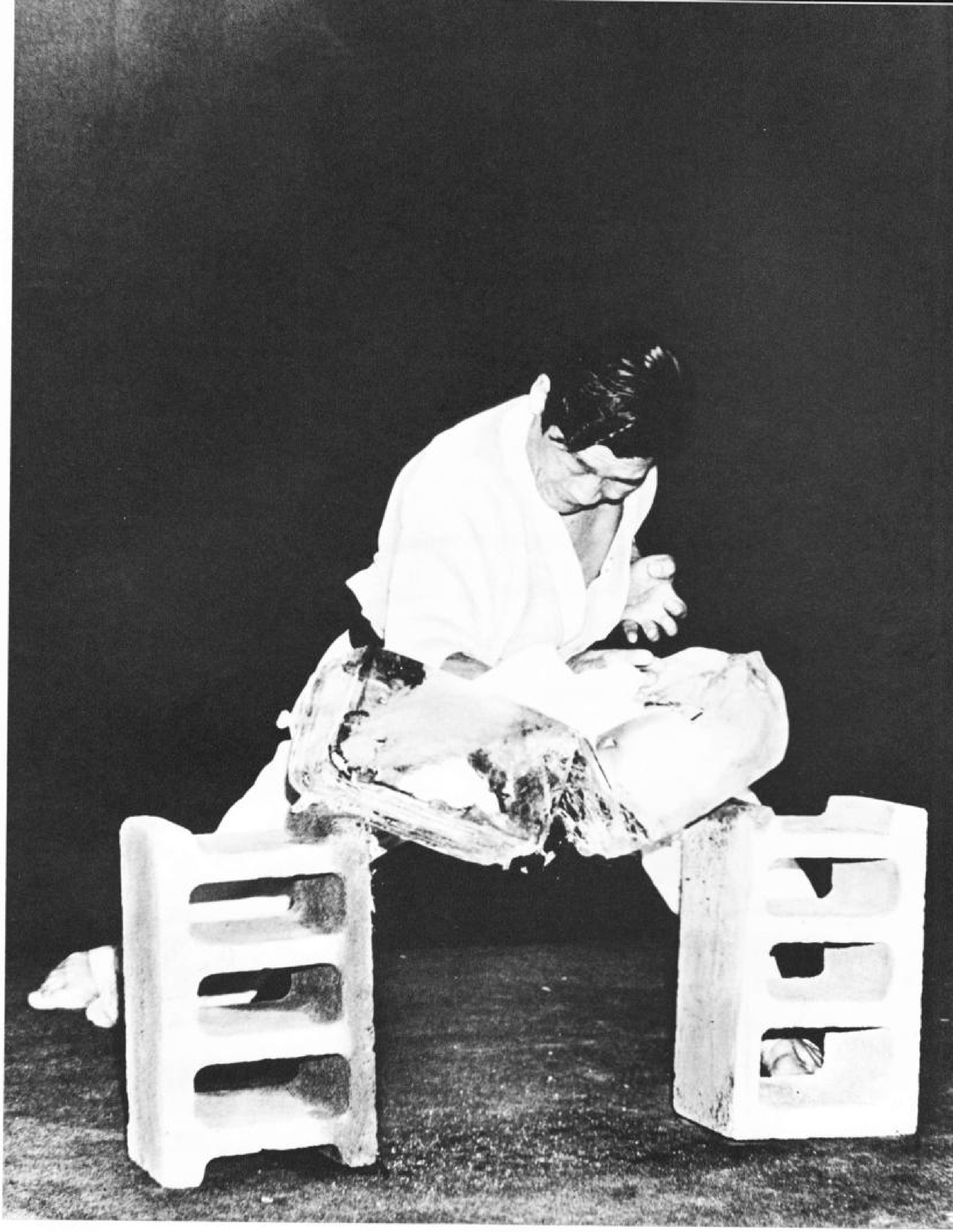


So great is the instantaneous muscular tension and power developed through karate training that sticks will break when struck against a karate man's steely sinews. The inestimable destructive force of karate thrusts and kicks springs from this same explosive generation of power.







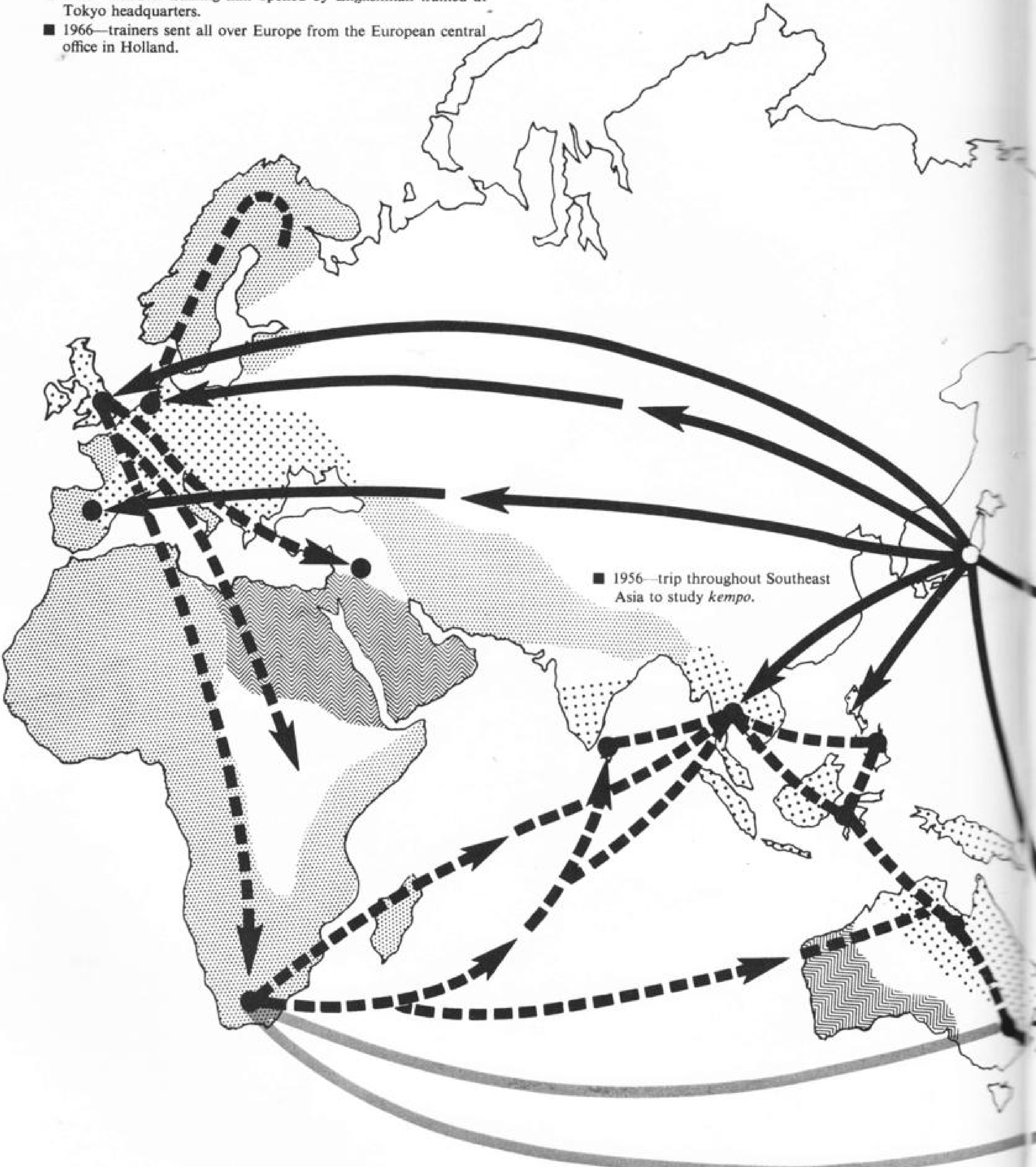


Karate training emphasizes finger development for the sake of a strong grip and, even more important, for penetrating power in thrusting. A man who can stand on only his thumbs and index fingers has no trouble smashing even thick boards with them.

the march of Kyokushinkai karate across the globe

(as of winter, 1969)

- 1957—training all over Europe during return from the United States.
- 1959—authorized student, who studied at the Tokyo headquarters, opened a Holland training hall.
- 1960—London training hall opened by Englishman trained at Tokyo headquarters.
- 1966—trainers sent all over Europe from the European central office in Holland.

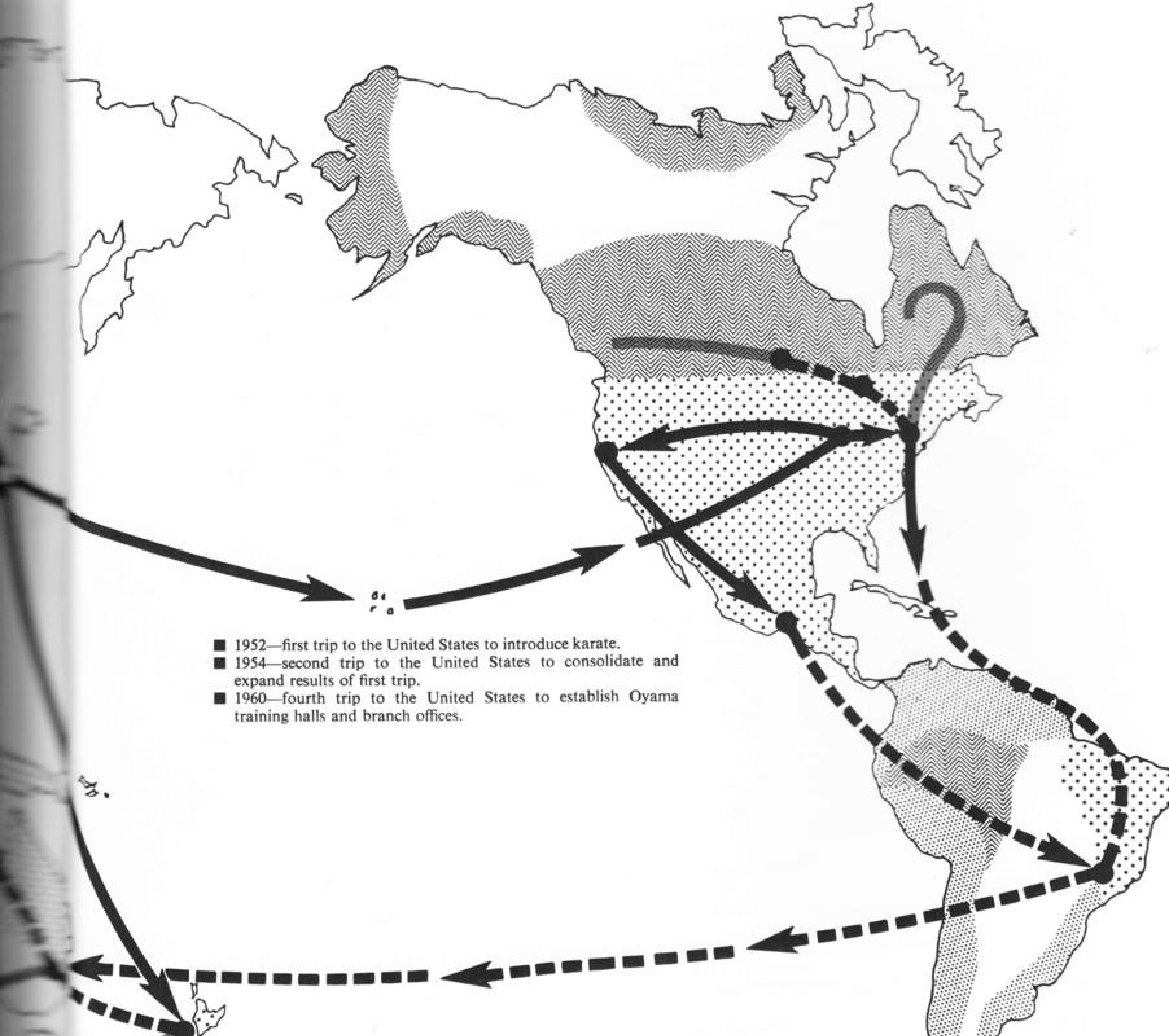


- 1956—trip throughout Southeast Asia to study *kempo*.

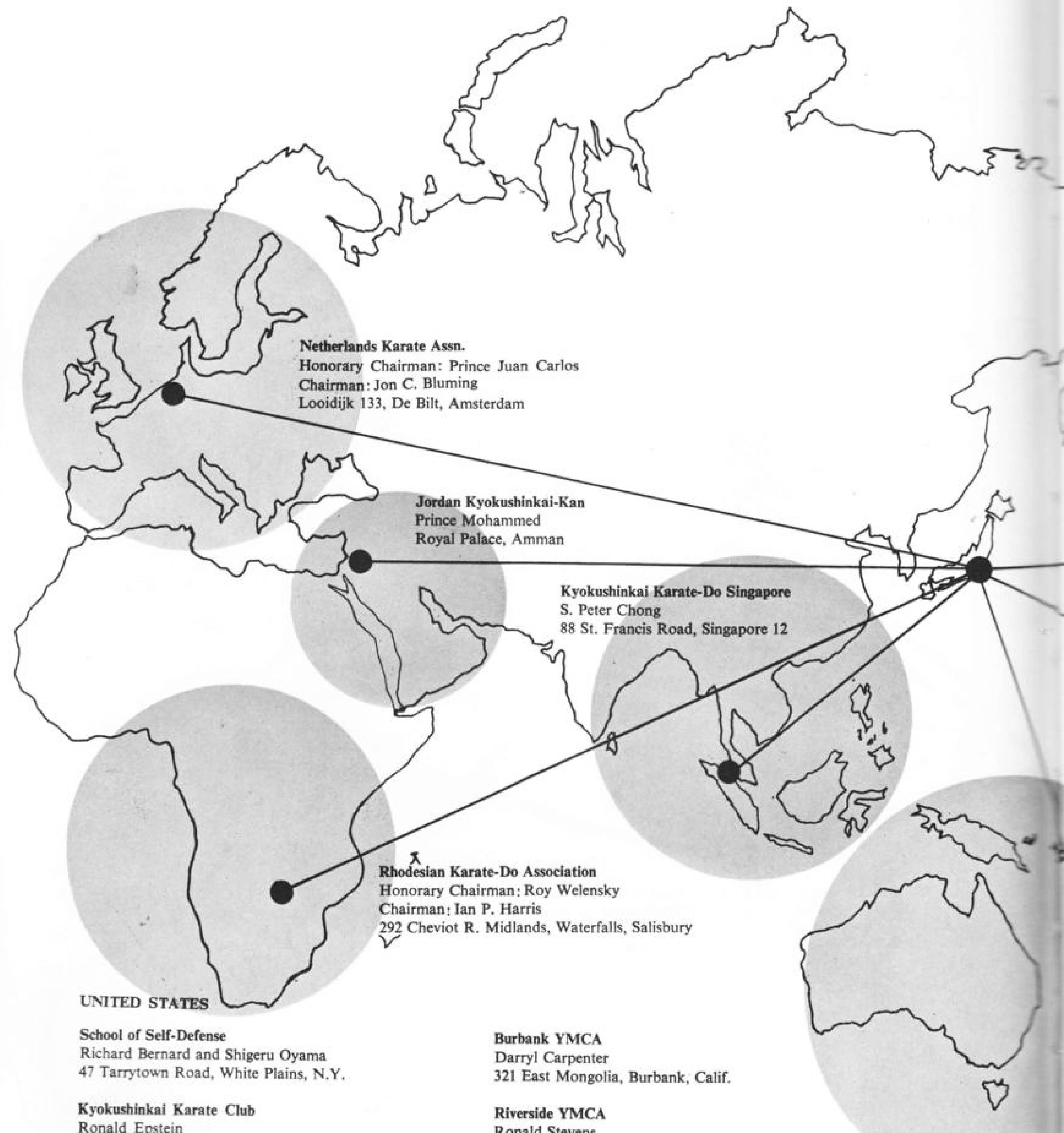
▨ indicates routes traveled by Oyama in direct teaching missions.

▨ indicates routes of instructors trained by Oyama.

▨ indicates routes of instructors trained by Oyama students.



- ■ 1952—first trip to the United States to introduce karate.
- ■ 1954—second trip to the United States to consolidate and expand results of first trip.
- ■ 1960—fourth trip to the United States to establish Oyama training halls and branch offices.



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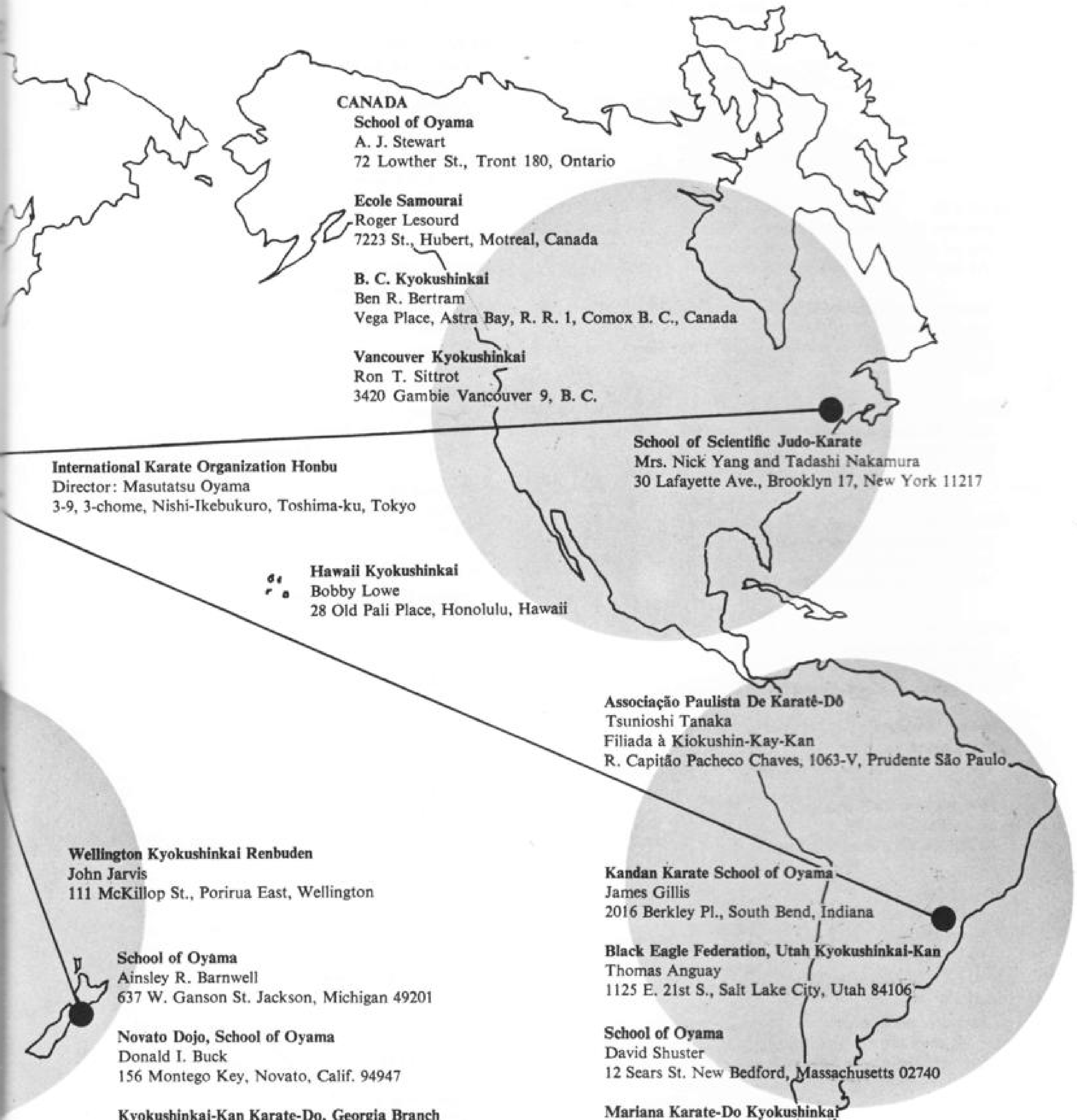
addresses of worldwide Kyokushinkai training halls

All indicated training hall have more than 300 members. (as of winter, 1969)



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